

# MUSICAL AMERICA

OCTOBER 10, 1932



Apeda

ALBERT  
SPALDING

Distinguished Violinist, Who  
by His Adherence to the  
Loftiest Ideals, is Recogn-  
ized Everywhere as an  
Outstanding Artist

## IN THIS ISSUE:

WORCESTER AGAIN UPHOLDS HONORABLE TRADITIONS

By A. WALTER KRAMER

CONTEMPORARY COMPOSERS REPRESENTED AT VENICE

By IRVING KOLODIN

SWEDEN MAINTAINS OPERA AND CONCERTS ON HIGH PLANE

By OSCAR THOMPSON

EXPOSING THE POLITICS OF THE DEDICATION RACKET

By MARSHALL KERNOCHAN

THREE  
DOLLARS  
A YEAR

TWENTY  
CENTS  
A COPY

# BONELLI

ENGAGED for leading roles

## METROPOLITAN OPERA ENTIRE SEASON 1932-1933 ASSOCIATION

"Bonelli undoubtedly achieved the real conquest of the evening . . . bravos and cheers were tremendous as a demonstration of spontaneous approval . . . genuine art."

Oct. 4, 1932  
Edwin Schallert  
*Los Angeles Times*



Apeda

"Richard Bonelli has built an unapproachable Germont, the elder, and that this was appreciated the audience did not hesitate to declare."

Oct. 4, 1932  
Carl Bronson  
*Los Angeles Herald and Express*

### RE-ENGAGED-Los Angeles and San Francisco Opera Companies

Now Singing Leading Roles in  
TRAVIATA - RIGOLETTO - PAGLIACCI - TROVATORE - FAUST

COAST TO COAST CONCERT TOUR BOOKED FOLLOWING OPERA SEASON—a few available dates remaining

EXCLUSIVE MANAGEMENT—CONCERT MANAGEMENT ARTHUR JUDSON, INC.  
DIVISION: COLUMBIA CONCERTS CORPORATION  
of Columbia Broadcasting System, Inc.

STEINWAY BUILDING

NEW YORK



Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## Memorable Festival Stirs Worcester Throngs

**Audiences Gratified by Programs of Varied and Often Exalted Music—Stoessel, as Conductor, Again Reveals Breadth of Taste—"Dream of Gerontius" Given Noble Performance—Numerous "First Times" Include Premiere of Vaughan Williams's "Benedicite"—Soloists Have Important Part**

By A. WALTER KRAMER

WORCESTER, MASS., Oct. 8.—An evening of noble, inspiring music, devoted to Bach and Sir Edward Elgar, opened the seventy-third Worcester Festival on Wednesday, Oct. 5, with Albert Stoessel conducting. Although this concert was not elegiac in tone, a sense of the sadness of parting hung over the span of the festival, for it took leave on this occasion of the traditional Mechanics Hall, and will be housed next October in the new Worcester Memorial Auditorium.

Albert Stoessel's breadth of musical taste was well set forth during this festival, when he again revealed both his profound feeling for the classics and sympathy with the moderns, bringing to each the same careful study and penetration. Thus his championing of Elgar's greatest work, "The Dream of Gerontius," preceded by Three Extended Chorales of Bach, although Elgar, judged by the stutterings of the most advanced Left Wing of composition, is, of course, no modern—he is a living classic. Sir Edward's setting of Cardinal Newman's poem had been heard last winter in New York under Mr. Stoessel's baton, and Wednesday's performance again set forth the definitely personal characteristics of the work most tellingly.

Mr. Stoessel's chorus sang this taxing music with a competence that gave complete satisfaction, with beauty of tone and great technical precision. The sopranos were notably fresh and full-throated in their climaxes and the balance of voices was admirable.

### Soloists Distinguish Themselves

Fortunate, too, was the choice of soloists. Paul Althouse, who sang the tenor role of Gerontius, delivered the free arioso, in which the solos are cast, with great vitality and often with intense feeling. His enunciation of the text was impeccable. Only in his uppermost tones was he at times less happy. Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, sang the Angel with impressive simplicity and emotional restraint. Hers is a voice of rare beauty, great range, and capable of varied colors. Her success was complete.

Julius Huehn, bass, who sang the music of the Priest and the Angel of the Agony, has been heard in operatic performances of the Juilliard School and at Chautauqua. His performance on this occasion entitles him to a place among leading basses of the day. His

(Continued on page 6)



Leading Spirits of the Worcester Festival. Left, Albert Stoessel, Who Prepared and Conducted the Six Memorable Concerts of the Seventy-third Festival. Below: Hamilton B. Wood, President of the Worcester County Musical Association, Sponsor of the Festival



## PLAN FOR ANOTHER OPERA IN NEW YORK

**Formation of Company With Noted Singers Reported—Project Is Cooperative**

Reports that a new opera company will function in New York this season with singers of international repute as stars, have appeared in the daily newspapers. Paul Longone is said to have the enterprise in hand, and to be supported in his plans by A. C. Blumenthal, successor to the late Florenz Ziegfeld in the production of "Show Boat."

It is said that artists invited to appear on a cooperative basis are Maria Jeritza, Claudia Muzio, Dusolina Giannini, Pasquale Amato, Hope Hampton, Beniamino Gigli, John Charles Thomas, Charles Hackett, Feodor Chaliapin and Titto Ruffo, with Roberto Moranzoni and Gennaro Papi as conductors. It is further reported that tentative plans call for the opening of the season with Mme. Jeritza and Mr. Thomas in "Tosca" in the Casino Theatre on Oct. 31, that "Salomé" with Mme. Jeritza in the title role is mooted, and that the series, at popular prices, will continue for five weeks.

No official announcement was made by Mr. Longone as MUSICAL AMERICA went to press.

### Hindemith Completes New Work

MAINZ, GERMANY, Oct. 1.—Paul Hindemith has completed a new work entitled "Plöner Musiktage (Music Day at Plön)", conceived as "Gemeinschaftsmusik (Community Music)." The composition resulted from a visit of the composer to the schools in Plön in North Germany and comprises "Morning Music," Table Music, "Cantata" and "Evening Concert;" four distinct movements for the most varied combinations.

## N. Y. PHILHARMONIC BEGINS BRILLIANTLY UNDER TOSCANINI

**New Season of Orchestral Concerts Inaugurated in Carnegie Hall, with Orchestra in Mid-Season Form—Conductor, Apparently in Robust Health, Leads Exacting and Tonally Eloquent Performances—Polish Dances by Tansman Supply Pleasurable Novelty.**

By OSCAR THOMPSON

PLAYING of mid-season smoothness and finish characterized the concert which opened the New York Philharmonic-Symphony Society's ninety-first year in Carnegie Hall the evening of Oct. 6, before an audience of capacity numbers and prodigal of applause. Arturo Toscanini conducted with the fervor and vigor of one in robust health and there was nothing to prompt a thought for the arm that failed him a year ago. He was greeted by a standing audience, and he, in turn, called his players to their feet after a superbly wrought performance of the Brahms Third Symphony, which, however, was only one of a succession of notable illustrations of the high degree of perfection attained by the ensemble at the outset of its season.

No change in the personnel was to be noted, but Alfred Wallenstein, the first cellist, was temporarily absent by reason of an indisposition. The orchestra was re-seated, Mr. Toscanini reverting to the traditional arrangement with the second violins on the right, where, a year ago, he moved the violas. The reviewer feels that, for Toscanini at least, the traditional arrangement is the better one. The program was one rich in vitamins and savourous for the ear. It follows:

Prelude and Fugue in E Flat Major, Bach-Schönberg  
Symphony No. 3, in F Major ..... Brahms  
Quatre Danses Polonaises ..... Tansman  
(First time in America)  
"La Mer": Three Symphonic Sketches... Debussy

The Tansman novelty proved pleasurable music of modest import, consisting of four crisply orchestrated dances—no one of them a Polonaise—in which the succession was Polka, Kujawiak, Dumka and Oberek. The Dumka, with a songlike melody, had a particularly attractive close, the delicacy of which conveyed almost the suggestion of musical glasses.

Though played for the first time by the Philharmonic, the Schönberg transcription had figured previously on a Boston Symphony program and it, like the Brahms and Debussy numbers, was a marvel of translucent, sculptural detail.

Tonally, the Brahms was spun-gold and bordered on the exquisite, however foreign that term may seem to the more rugged aspects of the traditional character of the composer. In the Debussy, the quest was ever the musical one, rather than the pictorial; the sketches were incantations of tone, as they should be, rather than imitative seascapes.

## DEDICATE HOME OF GOLDEN GATE OPERA

**War Memorial in San Francisco Includes Auditorium of Impressive Design**

SAN FRANCISCO, Oct. 5.—The War Memorial of San Francisco, comprising an opera house and a veterans' building, was officially dedicated on Sept. 9, the eighty-second birthday of the state of California. The opera house will be opened on Oct. 15, when the San Francisco Opera Company commences its season.

These buildings are located opposite the City Hall, which is the dominant feature of the Civic Centre. Grouped around a plaza the size of two blocks are also the Exposition Auditorium, the Library and the State Building.

The cost of the War Memorial group, first planned in 1918, will be approximately \$6,125,000, in addition to that part of the site contributed by the city. Funds came from public subscriptions amounting to more than \$2,000,000, from a civic bond issue of \$4,000,000 and from \$125,000 received as bond premi-

(Continued on page 33)

### Gheusi is New Director of Opéra-Comique in Paris

PARIS, Oct. 1.—J. B. Gheusi is appointed director of the Opéra-Comique, following the resignation from this post of Louis Masson. Mr. Gheusi was in charge of the Opéra-Comique during the World War, and was formerly a codirector of the Opéra. He is also known as a writer of dramatic works.



## Mannes to Lead Manhattan Forces OPERAS SUSPENDED BY PHILADELPHIANS

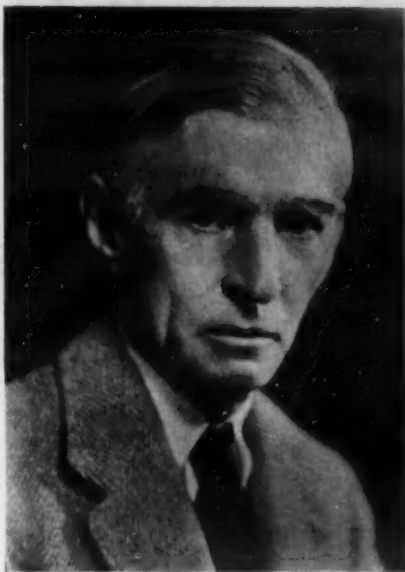
DAVID MANNES has accepted the conductorship of the Manhattan Symphony Orchestra. He succeeds Henry Hadley, who, after leading the orchestra for three years, resigned last spring.

A series of six Sunday evening concerts in the Waldorf-Astoria during the present season is announced by the Manhattan Orchestral Society, which arranges the symphony concerts.

These programs will be given Nov. 20, Dec. 11, Jan. 29, Feb. 12, March 12 and March 26. An eminent soloist will take part in each concert, and the policy of giving an American composition on every occasion will be maintained.

Symphonic concerts conducted in the Metropolitan Museum of Art by Mr. Mannes, who is head of the David Mannes Music School, have drawn audiences of thousands. Programs at these events have been made up of works by Bach, composers of the romantic period and modern music.

For the Manhattan Symphony's opening concert Mr. Mannes has chosen the Overture to "The Marriage of Figaro," the Theme and Variations from Tchaikovsky's Third Suite, and Franck's Symphony. Soloists will be Elsa, Greta and Maria A. Hilger in Beethoven's Triple Concerto. The program will be broadcast over WOR.



Murray Studios

David Mannes, New Conductor of the Manhattan Symphony Orchestra

## LONDON ORCHESTRA IS "PHILHARMONIC"

Ensemble Organized by Beecham with Sargent's Assistance—Events Listed

LONDON, Oct. 1.—The orchestra which Sir Thomas Beecham has organized with Dr. Malcolm Sargent's assistance is to be called the London Philharmonic Orchestra. It includes former members of the Royal Philharmonic and London Symphony orchestras, as well as other bodies. Dr. Sargent and Sir Thomas will conduct most of the concerts, and the leader (concertmaster) will be Paul Beard.

Engagements will comprise ten Royal Philharmonic concerts, eighteen Courtauld-Sargent programs, fifteen concerts of the International Celebrity Tour series, sixteen Sunday afternoon programs, eighteen children's concerts and seven concerts of the Royal Choral Society, as well as a considerable number of miscellaneous performances. In the event of an opera season at Covent Garden, the orchestra will be engaged.

The board consists of Samuel Courtauld, Lord Esher, Baron d'Erlanger and Robert Mayer. The management is in the hands of Harold Holt.

The orchestra consists of ninety players, and for certain concerts this number will be increased to 105.

BASIL MAINE

## Gatti-Casazza and Bodanzky Back From Summer in Europe

General Manager Gatti-Casazza and Artur Bodanzky, conductor of the Metropolitan, arrived in New York last week. Mr. Gatti-Casazza was aboard the new liner, Rex, and Mr. Bodanzky on the Paris. Mr. Bodanzky said that he had brought back the scores of a new French and a new German work.

## Monte Carlo Ballet Russe Will Visit New York

The Monte Carlo Ballet Russe will hold a season in New York, it is announced by S. Hurok. Programs of the organization are along modern lines. Leonide Massine is a member of the producing staff, and former members of Diaghileff's company comprise the personnel.

## HERTZ TO CONDUCT IN SAN FRANCISCO

Heavy Sale of Opera Tickets Results in Supplementary Performances

SAN FRANCISCO, Oct. 5.—Alfred Hertz is engaged to conduct the San Francisco Symphony Orchestra from mid-November to mid-December, in the interval between the departure of Issay Dobrowen and the arrival of Bernardino Molinari. This trio of conductors should satisfy the various contingents. Rivalry of the clans may result in sufficient box-office income to prolong the season.

The Municipal Symphony series, which has been given in the Civic Auditorium at irregular intervals, will this year take the place of the usual symphony "pops" and be heard in the new War Memorial Opera House on Tuesday evenings at fortnightly intervals, alternating with the regular pairs of symphony concerts presented by the Musical Association.

## Trend Is Optimistic

There is an optimistic trend in managerial circles. With thousands of opera patrons receiving refunds on ticket orders that cannot be filled, and repeat matinee performances of "Lucia di Lammermoor" and "Die Meistersinger" arranged to take care of persons unable to secure seats for the initial performances, a profitable opera season is assured.

Peter D. Conley has received such encouraging results from his first announcements of the series that includes Escudero, Mary Wigman, Rachmaninoff, Kreisler, and Florence Austral, that he will present the series in Oakland. The advance orders for Selby Oppenheimer's series is also encouraging.

MARJORY M. FISHER

## Season to be Spent in Perfecting Plans for New "Drama with Music"

PHILADELPHIA, Oct. 5.—The Philadelphia Grand Opera Company will suspend performances during the 1932-33 season in order to develop arrangements for the new "drama with music" which will combine drama, music, miming and the dance.

This announcement follows a meeting of the executive committee. The company is not disbanded, but it is stated that "Owing to present economic conditions those in charge deem it wisest to abandon the current season and gain time and means for these new plans."

Mrs. Mary Louise Curtis Bok, chairman of the board, says: "We are just at the beginning of a new era in music. We do not plan to destroy the old works, but rather to present them in a new way which will be acceptable to our modern age."

## To Revolutionize Opera

Mrs. Joseph Leidy, president of the company, endorses the project, which is to revolutionize opera. "This has always been the aspiration of the company," she says.

Opera needs revitalizing to accord with the age of airplanes, radio, etc., according to Mrs. William C. Hammer, vice-president and general manager. "When the season is resumed next fall," she states, "we believe we will mark the beginning of a new era for the lyric stage. Throughout the world this need has been recognized, but we in Philadelphia are to take the lead."

Leopold Stokowski, musical director, is already at work with Mrs. Hammer and Robert Edmond Jones, scenic artist. Works produced in the new style will be handled reverently, Mr. Stokowski asserts, and some standard works will be given in traditional form.

A large sum in advance subscriptions for the sixteen-weeks' series projected for this year has been returned. In seven years the company has featured new works. Among the premieres to its credit are those of Berg's "Wozzeck" and the ballet "H. P." by Chavez.

W. R. MURPHY

## NEW PHILADELPHIA OPERA

Company Formed on Cooperative Basis—Prices to be Popular

PHILADELPHIA, Oct. 5.—A new opera company will give twelve performances at popular prices this season. The repertoire is to be chosen mainly from standard works.

In charge of the enterprise is Edith C. Corson. She was associated with the Pennsylvania Grand Opera Company, which a few years ago held seasons of excellent opera. It was this company which gave the American premiere of "Khovantchina" and other novelties. Mrs. Corson was the manager this past summer of the series of concerts given in Robin Hood Dell, Fairmount Park, which, under the direction of Ernst Knoch, followed the regular season of Philadelphia Orchestra summer concerts. These events were given by unemployed musicians of symphonic rank, on a cooperative basis.

The idea is to run the opera company on similar lines. There will be guest artists, an orchestra made up of unemployed musicians, and a volunteer chorus.

## Celebrities Talk Over The Jaunt of the Day



Hans Pfitzner (Left) Shows His Automobile to Appreciative Friends. Dr. Otto Erhardt, Who Held Summer Classes at the Mozarteum in Salzburg, Is at the Extreme Right in the Picture. While Herr Fürstner, of the German Publishing Firm of Ad. Fürstner, Stands Beside the Composer with Miss Scheinpflug, Noted Actress, on His Left

BERLIN, Oct. 1.—Dr. Otto Erhardt, formerly stage director of the Chicago Civic Opera Company, held a class in opera production and stage direction at the Mozarteum in Salzburg during July and August. The success of the experiment has been such that the Mozarteum directors have requested Dr. Erhardt to extend the scope of the course next year.

Dr. Erhardt has also given a series of lectures at the Berlin University on the theoretical and practical phases of stage direction. His recent revision of the texts of Mozart's "Die Entführung aus dem Serail" and "Così fan tutte" has been published by Breitkopf & Hartel, Leipzig.

## New Works Chosen for American Composers' Concert in Rochester

ROCHESTER, Oct. 5.—A new symphony by Mark Wessel and a suite, "Sights and Sounds," from the pen of Robert Russell Bennett, are chosen for the opening of the eighth season of American composers' concerts given by the Eastman School of Music. This program, presented by the Rochester Philharmonic Orchestra under Dr. Howard Hanson in Kilbourn Hall, is to take place on Oct. 14.

## Tea Is Held to Discuss New Name for Roxy Theatre

Discussion of plans for changing the name of the Roxy Theatre took place at a tea held in the St. Moritz Hotel on Sept. 27 in honor of Frank Cambria, the new director. The public was asked to send suggestions.

Announcement was made that the RKO picture theatre in Radio City, which will be in charge of S. L. Rothafel ("Roxy"), will be known as the Roxy Theatre.

## Bonelli Receives Ovation in Los Angeles Opera

LOS ANGELES, Oct. 5.—Appearing as the Elder Germont in "La Traviata" at the Los Angeles Opera Association's opening performance on Oct. 3, Richard Bonelli received an ovation. Applause at the conclusion of his aria "Di Provenza il Mar" lasted for fully ten minutes.



# MODERN MUSIC APPRAISED AT VENICE FESTIVAL

**Second International Assembly Arouses Amazement at Small Aims of Composers Represented—Concerts Extend Over Thirteen Days—Popular Favor Bestowed on Gershwin's Concerto in F—"Pantéa," a Chamber Opera by Malipiero Is Praised—South American Numbers Have Characteristic Value**

[Special Correspondence to MUSICAL AMERICA]

VENICE, Sept. 15.—If the achievements of modern music are to be appraised by the works performed here during the Second International Music Festival from Sept. 3-15, one cannot determine whether to be more amazed at the small aims of the composers involved, or at their failure to realize even the little they attempted. Granted that a festival which contains no music by Russian, English or Austrian composers cannot be taken too seriously as an international artistic event, there was, even so, music from France, Germany, Spain and both Americas, as well as a generous quantity of Italian works.

Here would seem a sufficiently large field from which to assemble at least an interesting, if not a distinguished, series of programs, especially as no individual controlled the choice of music to be played, each conductor enjoying *carte blanche* in preparing his program. However, what interest the festival disclosed was in some other sphere than as a record of musical accomplishment; the extent to which it was distinguished is contained in the observation that the only piece to arouse public favor was George Gershwin's Concerto in F.

At the first concert, Sept. 3, a "Pastorale" which Stravinsky wrote twenty years ago, was completed to a dead silence, for as it is a very brief piece, no one in the audience realized that it had ended. This was followed by two Roumanian dances by Theodor Rogalsky, modern works, which, in their dissonances, suggested the Stravinsky the audience had anticipated. Then there were learned discussions afterwards, considering these as the work of Stravinsky, and murmurs about the omission of the two dances. Antonio Guarnieri conducted.

## Malipiero Work Outstanding

For an impression of musical quality, one recalls immediately the "Pantéa" of Malipiero, which, written during the war, was produced on the Italian chamber opera program of Sept. 6 for the first time in Italy. A dancer interprets the score, miming a series of four hallucinations which afflict an inhibited young girl, mentally tortured by desires, who succumbs finally to her imagination and fears. The dominant qualities of the music are its fine orchestral texture, its simplicity, both of themes and treatment, its disdain for the sensational writing which such a subject might suggest to a less sincere person than Malipiero and the complete freshness of the work today despite its great age—for modern music.

A striking contrast, in this sense, was the newest work of Casella, performed on the same program, the world's hundred-and-seventy-ninth setting of the Orpheus legend, "La Favola d'Orfeo." Written within a month's time for per-

formance here, the work reflects Casella's newest mode of musical thinking, an attempted reversion to the purity of Monteverdi, the melodic line mostly declamation, occasionally broadening into a more lyric flow. The workmanship

executed. The singing in the Casella work was not memorable, only Alessio de Paolis, the Orfeo, being of more than routine ability.

As to the concert programs, the fact that in performance, the American pro-

(which an Italian critic described as "aqua di rosa"), nothing else that could really be called American music was played. For allowing that the terminology "American music" is as vague a juxtaposition of words as any current today, it may seem difficult to apply it to incidental music to a Yiddish play of Prague by a Russian, or settings of poems by Hunt, Doubnova, von Löwenstein, etc., by another Russian, which the compositions of Achron and Saminsky, respectively, are. Add to these Eichheim's "Oriental" sketches and you have an interesting evening, but little to illuminate the state of musical composition in America for an Italian audience. The natural impulse to call the conductor to account for his program drew from Mr. Reiner the information that Americans had written very little music for chamber orchestra. However, might it not have been better to allow Mr. Kaufman to play a group of piano pieces by Copland, Sessions, Piston and Ives (who, by the way, has written for chamber orchestra too)? Certainly American music is an infant hardly robust enough to stand many such exposures.

## South American Program

The South American program of the following evening was much more representative, presenting, under the direction of Adriano Lualdi, music from Argentina, Brazil and Uruguay. A large portion of this was vocal music, excellently sung by Hina Spani.

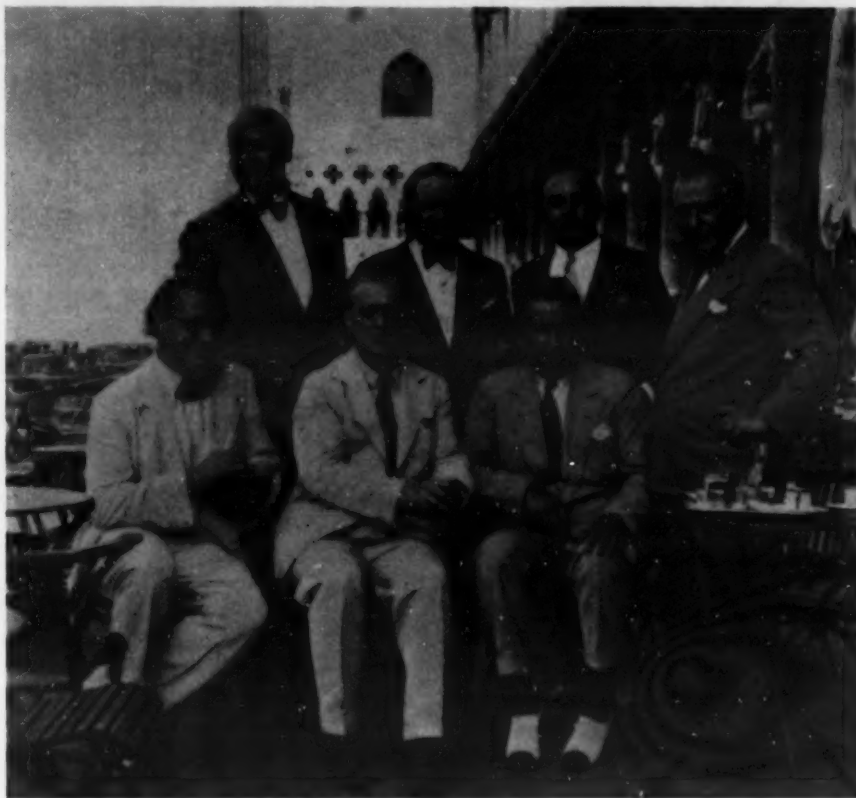
Of the ten composers represented, only two, Fabini and Villa-Lobos, are familiar to North America, but the most impressive work was that of José André, of Argentina, titled "Santa Rosa de Lima." It is a cantata, for soprano solo and orchestra, describing the life and works of the saint. Excellently constructed, colorfully orchestrated, it contains several passages, particularly in the last section, that indicate the advent of a new and strong personality in South American music. As for the Villa-Lobos of this program, four settings of Brazilian-Indian songs, they are minor works only meekly barbaric.

There was a session devoted to French and Belgian music on Sept. 5, of which the only sizable work was a concerto for two pianos by one-sixth of "Les Six," François Poulenc. It was written at the commission of the Princess de Polignac, and gossip does not say how much she paid for the dedication, but it is safe to assert that any money paid would have been excessive, for the piece is dull and stupid. There is no consistency in its musical thought, or unity in the style of the movements, which are concerned, variously with the manners of Haydn, Ravel, Bach and Stravinsky. The balance of the program, conducted by Desiré Defauw, included works by Ibert, Roussel, Jongen and Delannoy.

## Italian Chamber Works

Also there was an evening devoted to first hearings of contemporary Italian chamber music on Sept. 7, including such important items as a new intermezzo by Tommasini for cello and piano, an "Elegy" by Montemezzi for the same combination, three very short piano pieces by Pick-Mangiagalli, a half-dozen songs by Bianchini. Those of the audience who persisted until the close of the evening finally heard an effort that could be appraised in musical

(Continued on page 30)



Photographed for MUSICAL AMERICA by Anna Malipiero



© Giacomelli, Venice

Celebrities Attracted to the Second International Festival at Venice. In the Group Shown Above at Florian's on the Piazza San Marco Are, Standing, from the Left, Henry Prunières of La Revue Musicale, Paul Kochanski, Harry Kaufman, and Fritz Reiner. Seated: Andrés Segovia, G. Francesco Malipiero and Alfredo Casella. At the Left: Manuel de Falla (Right) Shakes Hands with the Puppet Don Quixote, Who Acted His "El Retablo." With Him Is Adriano Lualdi, Composer and President of the Festival

is not what one has come to expect of Casella, for the haste with which it was done is reflected in the sterility of the musical invention, with a particularly banal section in which Eurydice reappears from the underworld to a flourish of trumpets that would have seemed trivial to J. P. Sousa.

Completing the evening was the Franco Casavola ballet "The Dawn of Don Juan" which, without containing more than respectable orchestral writing, managed to be interesting and provided an opportunity for acquaintance with the exceptional young dancer, David Liechtenstein, who was the Don. From a standpoint of production, none of these works was impressive; and except for the solo dancing of Liechtenstein, the choreography was timid and conventional, although technically well-

gram on Sept. 8, provided the most stimulating evening furnishes the most subtle commentary on the quality of the French, Italian and South American music; remembering that the Gershwin concerto was the sole popular success of the week. This work did not enjoy a good performance, for it was completely a new experience to the men of La Scala. Fritz Reiner's conducting effected a technical entity with Harry Kaufman, the soloist, but of actual jazz flavor, or the foggy melancholia of the slow movement there was scarcely a trace. Yet, enough of the vitality and raw energy of the finale was simulated to stir an audience that had been previously indifferent to a demonstration that justified the repetition of the last movement.

Except for the Sowerby rhapsody



# WORCESTER FESTIVAL BRINGS NOTABLE CONCERTS

(Continued from page 3)

voice proved ideal for the Elgar music, both in range and texture, and his diction was splendid.

To open the concert, Mr. Stoessel's own arrangements of the three chorales of Bach were sung. The tempi were just, the style was that of the Evangelical church, in the services of which these melodies play so important a part. Mr. Stoessel has not only joined these three masterpieces appropriately (they are "Now Thank We All Our God," "Jesu, Joy of Man's Desiring" and "Awake, Thou Wintry Earth"), but he has made an orchestral setting for them that is noteworthy for its tonal beauty, achieving with the full modern orchestra the flavor of the composer of the greatest chorales of all time.

The orchestra, with Charles Lichter as concertmaster, acquitted itself with honor in this program. Walter Howe presided at the organ with good effect.

## A Vivid Symphony Concert

Thursday's matinee concert was one of vivid contrast, ranging from Beethoven's "Egmont" Overture to Frederick Jacobi's "Indian Dances." Felix Salmond was the soloist, playing Bloch's "Schelomo" and Boccherini's Concerto in B Flat with such beauty of tone, musical feeling and complete mastery that



Felix Salmond, 'Cello Soloist, Who Won an Ovation in Bloch and Boccherini Works with the Festival Orchestra

he was given an ovation. There are few 'cellists who can play Bloch and Boccherini equally well. This Mr. Salmond did, with the great emotional beauty inherent in the first work, and the classic restraint, purity of line and technical completeness required by the second. Mr. Stoessel gave a fine account of the orchestral accompaniments.

Winning decided favor were the Symphonic Fragments from G. Francesco Malipiero's opera, "Il finto Arlecchino" (The False Harlequin), which Mr. Stoessel introduced to America last fall with the Juilliard School opera forces. These fragments were given for the first time anywhere, and showed the marked personality and color of the music of this distinguished Venetian contemporary.

## FOR RENT

Beautiful, unusual, unique, furnished Studio Apartment, blankets, linen and silver included. Ten rooms; four master bedrooms, two baths, three maids' rooms and bath. Studio 48 x 27 x 24.

May be seen every day except Saturday and Sunday between 11-12:30. Call Trafalgar 7-1747. For other hours call Mr. Allen, Supt., Endicott 2-1921.

The afternoon's concluding work, the "Buffalo," "Butterfly" and "Corn" dances by Jacobi, an American work of genuine quality, was finely played, as was the Beethoven overture. The audience received the Jacobi work with enthusiasm.

## Five "First Times" Heard

Not only were all of these works except the Beethoven first festival performances, but in the evening concert Mr. Stoessel had five Worcester "first times." The hit of the evening was Constant Lambert's "Rio Grande," a setting of a Sacheverell Sitwell poem for solo piano, contralto, chorus and orchestra. Jesús Maria Sanromá played the piano part magnificently, Marie Powers made the solo voice a thing of beauty, and chorus and orchestra seemed at their best in this fanciful piece of modern light music. The young British composer's work was so well liked that it had to be repeated.

Vaughan Williams's "Benedicite" for soprano, chorus and orchestra, was given its American premiere. There is



Carlo Edwards

Gladys Swarthout, Who Gained New Distinction as Soloist in Elgar's "Dream of Gerontius"

a good deal of fine writing in it, but on the whole, I find it far less engaging than this distinguished Englishman's work at its best. Some of the counterpoint belongs to that variety which looks better on paper than it sounds, and there is a good deal of the modal kind of thing that Vaughan Williams is so apt to overdo. The very exacting soprano solo was sung thrillingly by Louise Lerch, whose voice is well suited to it, and who encompassed the almost impossible final page, which takes the voice from low D to high B, immediately followed by high A, with brilliant results.

The women's chorus sang Randall Thompson's "Rosemary," four unaccompanied settings of Stephen Benet poems, which are ingenious attempts to set down a type of humor which I find almost diametrically opposed to music. I am almost convinced that the music Mr. Thompson has written here is worthy of better texts. They were very well sung.

John Alden Carpenter's "Song of Faith" was given to commemorate the Washington Bicentennial for which it was composed. Bulkeley Smith read the words of the father of our country impressively, and chorus and orchestra performed admirably.

The concert opened with two choruses from Haydn's oratorio, "The Seasons," brilliantly sung, and closed with Walter Howe's "Magnificat" for chorus and orchestra. Mr. Howe's work is a worthy one, written along conventional lines, with much sound melody to recommend it. It was sung better than played, brasses being guilty of faulty



The Worcester Festival's Musical Director and Two of His Soloists. Left to Right: Paul Althouse, Louise Lerch, and Albert Stoessel, Conductor of the Festival's Six Concerts

playing. The composer was at the organ in his work, and was called to the front of the stage to bow his acknowledgment of the applause.

## Pillois and Wagenaar Works Heard

Friday's matinee was another orchestral concert, beginning with the Mozart "Haffner" Symphony in D Major, which had a sparkling reading in Mr. Stoessel's hands. New was Jacques Pillois's "Croisière" (Cruise), a "Mediterranean" Rhapsody for small orchestra. It is music of real charm, of French elegance, exquisitely orchestrated and flavored with innumerable tonal tints.

Mr. Sanromá was soloist in Rachmaninoff's Second Concerto, and won hearty approval for his performance, an admirable one in spite of a few technical discrepancies. He seems happier in modern music. As an encore he played Weber's "Invitation to the Dance."

Bernard Wagenaar concluded the program, conducting his own "Diver-timento," which has been heard before in New York, but which was a festival first time, as were the Pillois and Rachmaninoff works. The entire suite of four movements, in advanced modern idiom, is attractive. As a conductor as well as composer, Mr. Wagenaar has real talent, which the audience was quick to recognize.

## Grace Moore for "Artists' Night"

Friday night brought the traditional "Artists' Night," with Grace Moore, soprano of the Metropolitan Opera, as the featured soloist. She sang with great clarity and freshness the familiar "Depuis le Jour" from "Louise," and her song group, in which were Lia's air from Debussy's "L'Enfant Prodigue" and songs by Strauss, de Falla, Nin, Arensky and Cadman, won her round after round of applause. She had to sing two extras, a Carrie Jacobs Bond song from her Jenny Lind film, and Rogers's "At Parting."

Nothing that she did was finer than



Carlo Edwards

Grace Moore, the Applauded Feature Soloist of the Friday "Artists' Night"

the Arensky "But Lately in Dance," sung in French with an emotional tenderness that was affecting. Benjamin King was an admirable accompanist in the song group.

Mr. Stoessel gave a rousing reading of Berlioz's "Roman Carnival" Overture to open the evening, and of Liszt's Second Rhapsody, which earned the biggest ovation barring the previous outburst over "Rio Grande." The male chorus showed its powers in Horatio Parker's ballad, "The Leap of Roushan Beg," a fine Longfellow setting with orchestra. In it, Paul Althouse sang the tenor solo superbly. He was in his best voice for this and the "Prize Song" from "Die Meistersinger," which he gave a performance of sterling quality. The chorus and audience gave him salvos of applause.

In the "Meistersinger" excerpts, the chorus sang the magnificent chorale "Wachet auf" and the final pages of the work, Mr. Althouse cooperating in this and Mr. Huehn singing the noble address of Hans Sachs, again distinguishing himself.

## Sing "Auld Lang Syne"

At the close of the evening, Mr. Stoessel turned to the audience, and in a charming and sympathetic speech, called attention to the fact that this was the last evening concert in the hall, and suggested that a stanza of "Auld Lang Syne" be sung by all. It was a thrilling conclusion to a memorable series of concerts.

The children's concert, which formally closed the festival Saturday afternoon, brought a novelty in music of George Washington's time, which had been arranged and orchestrated by Mr. Stoessel. The conductor also presented music by Mozart, Handel, Schubert, Bizet and Verdi, to the delight of the audience.

In addition to the high standard of the programs and performances, one fact stands out as significant, showing not only Mr. Stoessel's interest in all musical idioms, but his particular recognition of the American composer as well. Out of twenty-three works, this year's programs contained no less than eight by Americans. All honor to this conductor for his splendid championing of his compatriots' art.

FOR SALE: Ferdinandus Gasilano Violin made in 1782. Excellent preservation and tone guaranteed by W. E. Hill & Sons, London. Address Box 445, care Musical America, 113 West 57th Street, New York.



# OPERA IN CAPITALS OF THE NORTH REPAYS A VISIT

**Stockholm Mounts Standard Works and Novelties with Scenic Skill and Admirable Musical Results—Superb Concert Auditorium Enriches City's Life—"Maskarade" in Copenhagen an Attractive Example of Works Popular at Home and Unknown Abroad**

By OSCAR THOMPSON

IT was mid-August. "Why does your season open so early," we asked one of the Stockholm opera conductors. "Because of the tourists," was his reply. "We must have opera for our visitors." At a time when American opera institutions have curtailed or suspended their activities and voices of singers have been raised to chant a dismal threnody on the passing of opera as an art form, this further demonstration of what opera means as a tourist attraction in the old world came to us as another eloquent answer to those who like to argue that lyric drama is all-past-and-no-future.

The German and Austrian festivals, whatever their original intent, are tourist festivals. July and August are their months. In spite of bad times, the regular seasons in Dresden, Berlin, Leipzig, Munich and Vienna contrive to begin before the summer travel is over. Paris has a variety of summer opera baits for its most transient visitors. To find the same thing on the Baltic, where there is no such rush of Americans as to Salzburg, Munich and Bayreuth, was to have new confirmation of the vitality of opera.

As yet, it can scarcely be said that the tourist rush, as represented by the throngs which again overcrowded Salzburg for the festival last August, has discovered opera in Stockholm. The English one hears spoken in opera audiences there is likely to be the Englishman's English, not the American variety—for Scandinavia is so handy as particularly to invite English travelers—and it does not take possession of the place by sheer weight of numbers. But as time goes on, and tourists more generally learn that they can combine the scenic marvels and the all-too-tempting viands of the Northland with summer opera of admirable quality, it is conceivable that both Stockholm and Copenhagen can draw heavily on the patronage that now goes to Central Europe.

## Stockholm's Royal Opera

The Swedish royal opera in Stockholm, under the energetic and exacting domination of its intendant, John Forsell, veteran baritone and still the Don Giovanni *par excellence*, must be reckoned the foremost musical institution of the North. This is due, in part, to the abundance of many good Swedish voices; in larger part, perhaps, to the artistry and vigor of Forsell. He is 65, but a man of superb presence, and when the writer heard him as honor guest in a "Don Giovanni" performance at Salzburg only two summers ago, Forsell had the step and the carriage, as well as the figure, of manhood in its prime. Moreover, he, alone of baritones who venture to sing the Don in this day of movie love-makers, preserves the sweep and aristocracy of the grand manner. It was not my good fortune to hear him again as the Don in Stockholm, for he sings but rarely; but I could feel his exacting hand in praiseworthy performances of Boito's "Mefistofele," Mozart's "Marriage of Figaro," the Kal-

man operetta, "Czardas-Fürstinnen," and a double bill of "Petrushka" and "Pagliacci." Swedish is the language of all operas at Stockholm. With the exception of occasional guests, the singers are almost invariably Swedish. Quiet your hopes then, budding Ameri-

can comic operas, sung throughout, and merry and whimsical in spirit. The character of Henrik, a Figaro-sort of valet, is delightfully drawn and if the duets and solo lieder of the opera's young lovers were only equally effective, the opera might do for export.



Nordisk Konst, Stockholm

Above: The Swedish Royal Opera, Viewed Across One of the Waterways That Make Stockholm a City of an Individual Charm

Right: The Superb Konserthus in Stockholm, Scene of Orchestral Concerts and Many Other Musical Events of the Swedish Capital



Nordisk Konst, Stockholm

can stars, of going to Stockholm now that the doors of the German theatres seem to be closed to foreign beginners! You would be welcome. But you would not be engaged!

In preparation at the time of my visit, and undoubtedly produced by the time these lines appear in print, was a new Swedish opera with a partly American subject, called "The Journey to America," by Hilding Rosenberg, the conductor of the "Figaro" performance. Unlike his own opera hero, a sort of Swedish Enoch Arden who returned from Chicago to the homeland to find all changed and his sweetheart wedded to another, the composer confessed he had never visited America. But for the Chicago scenes, he had composed American music, otherwise "jazz"—pronounced in Stockholm with a "y"!

## A Native Opera in Copenhagen

My stay in sunny, smiling Copenhagen was brief, but long enough to hear a native opera, Carl Nielsen's "Maskarade," at the Royal Theatre. It was a special performance for country people and was utterly sold out, with tickets at the price of a good cut of deep apple pie! Here is an opera dear to the hearts of the Danes that we know nothing of in America, though Nielsen's name is one of a limited familiarity abroad. A symphony, it may be recalled, figured on a program of the Manhattan Symphony early last winter.

"Maskarade" has moments of much charm. It is a comic opera in the sense that "Marriage of Figaro," "Barber of Seville" and "Bartered Bride" are

Unfortunately, the love music, of which there is plenty, is as scant of inspiration as the writing of semi-folk character for Henrik is plentiful of it.

I heard some downright good singing in Copenhagen, in Stockholm and Oslo, and can add a word of praise for various details of a new production of Gounod's "Faust" in the Danish theatre—with, incidentally, the King of the Danes in attendance. Nowhere have I seen the vision of Marguerite in the first scene so beautifully achieved. In both Stockholm and Copenhagen there was no hesitation in making use of the mechanical tricks that were dear to the hearts of opera patrons half a century ago, but they were employed with a modern technique that, to my mind, made them exactly the right thing for the opera and the scene.

## Atterberg Sees Swing to Melody

In Stockholm, surely one of the loveliest cities under the blue, the versatile and industrious Kurt Atterberg, winner of the much mooted Columbia "Schubert" prize, supplied me with the catalogue published by the Society of Swedish composers, listing modern Swedish orchestral and choral compositions. Incidentally, its headings and explanations are printed in four languages—Swedish, German, French and English—an internationalism in behalf of nationalism that would scarcely be expected of any compiler, propagandist or publisher in America.

Atterberg, for whom America has remained an unfulfilled desire, talked readily in English of his own music and



John Forsell as Don Giovanni. The Intendant of the Swedish Royal Opera Has Long Been Renowned for His Embodiment of the Don

that of some of his confrères. He expressed himself as confident that already there is a swing back to melody as the essential of all music, and by melody he emphasized that he meant the recognizable tone-sequence which gives pleasure in itself and communicates itself tangibly to ears listening for pleasure, rather than for eyes devoted to unravelling riddles on paper. For him, "the new counterpoint" is sterile. Atonality and polytonality are playthings of craftsmen who have lost contact with the public and forgotten the mission of their art. The success in many lands of a melodious opera like Weinberger's "Schwanda," is a signpost of the day. Atterberg has not himself heard "Schwanda" and knows it only by repute. But he has had success in Sweden with an opera of the folklore genre, styled "Bäckahästen," which he believes is melodious in much the same fashion as is Weinberger's work. A new Atterberg opera, with the tentative title of "Fanal" is approaching completion and probably will have its premiere in Germany.

## Music and Patents Reconciled

It may interest those American composers who find it necessary to earn their livelihood otherwise than by music that Atterberg is an engineer who works daily in the patent office in Stockholm. Yet he has to his credit in the catalogue of modern Swedish compositions six symphonies, four symphonic poems, three operas, a half dozen overtures, three orchestral works in concerto form, a round dozen rhapsodies, intermezzi, scherzi, etc., for orchestra, a Requiem and three other choral works, and a number of songs. He has found time also to conduct orchestras in Sweden, Norway, Germany and, I believe, Austria.

Beginning with works of Helmer Alexandersson and the better known Hugo Alfvén, the catalogue lists about 500 compositions in all forms, representative of some 40 composers. It would appear from the titles that at least 60 of these works are formal symphonies, with perhaps an equal number of symphonic poems. Among the more prolific, besides Alfvén and Atterberg, may be named Natanael Berg, the late An-

(Continued on page 24)



# CONSERVATIVE NOTE SOUNDED IN SALZBURG CONCERTS

**Festival Orchestra Programs Follow Routine in Construction and Performance, with Brilliant Exceptions — Bach's Mass in B Minor Included in Schedule for First Time — Greater Variety of Material Is Recommended—Paumgartner, Krauss, Walter, Busch, Strauss, Gaubert Conduct — Lhevinne and Thibaud Are Featured Soloists—Cathedral Concerts Impressive**

By DR. PAUL STEFAN

SALZBURG, Oct. 1.—No fewer than ten orchestral concerts were included in the schedule of this year's festival. In addition, there were five concerts in the cathedral and five open-air programs in the court of the palace, as well as a special performance of Mozart's Mass in C Minor. The last-named work was given, as usual, in the small Church of St. Peter, for which it was composed. Dr. Bernhard Paumgartner, director of the Mozarteum, conducts this performance at every festival, and always with the same beautiful effect. He is also the amiable and able conductor of the open air concerts, which have a large following.

The attraction—and also the danger—of the festival lies in the fact that it takes place year after year. The festival brings many listeners from far away to hear the best-known classical works again and again. But herein is the danger. The orchestra very naturally knows these works from a to z, and is inclined to play them after very few rehearsals. The celebrated conductors, who alternate, are anxious to excel by virtue of their own individualities; and thus one is given all sorts of "interpretations" which deviate somewhat from the "line." But even these conductors sometimes rely upon their own and the orchestra's routine familiarity with the music.

## Repetitions in Programs

We shall invariably hear, again and again, Mozart's Symphony in G Minor (the melancholy one of his riper years), the same composer's Symphony in E Flat, the "Unfinished" of Schubert, some Haydn works, and one symphony each by Beethoven and Bruckner. For two years in succession we have heard Bruckner's Fifth; and the program conducted by Richard Strauss was identical with the last one he gave in Vienna with the Philharmonic.

There were marvellous moments in these orchestral concerts. The hearer also often received superb impressions of one concert or another as a whole. One would, however, advise the festival directors to provide a little variety and to permit more diligent rehearsals. Care should also be taken that all desks of the Vienna Philharmonic be occupied by artists of the first rank. The winds, especially the brasses, left something to be desired.

It is obvious that among the ten concerts there must be a Johann Strauss matinee, in which the finest dances of the waltz king are represented—even if they are always the same pieces. Clemens Krauss, conductor of the Vienna Opera, reads these numbers with inimitable grace. Naturally they are popular.

New this year was a production of

Bach's Mass in B Minor with the chorus and orchestra of the Vienna Opera under Krauss. The mass was given with great success in Vienna last season, whereas in Salzburg rehearsals were insufficient. Some celebrated names appeared in the solo quartet, but defects were many and serious. The mass was the least successful of all the productions.

Very enjoyable was a Mozart program—not of the every-day variety—conducted by Fritz Busch, who presented the excellent Prague coloratura, Julia Nussy-Baecher. She scored a triumph, thanks to superior musicianship and a virtuosity hard to excel.

In opera as well as in concerts, Bruno Walter is the great attraction among



Dr. Bernhard Paumgartner, Director of the Mozarteum in Salzburg and an Outstanding Figure in the Festival Concerts

conductors at Salzburg. He succeeds in everything he undertakes, and the range of his work reaches from Mozart to Bruckner. It extends even further, though in this case it stopped short of performance. A concert of contemporary music was announced, but one arrived to hear Mozart, who, of course, is eternal and therefore contemporary.

Only the traditional French concert approached modern times. Philippe Gaubert, an important factor in the musical life of Paris, was guest conductor and gave, besides the inevitable "Prélude à l'Après-Midi d'un Faune," "La



Cyclists Three, Off for the Beauties of the Salzkammergut. The Virtuoso Lhevinnes—Josef, Rosa and Daughter Marianna—All Set for a Pedal Sortie from Mondsee in the Austrian Uplands

Tragédie de Salomé" by Florent Schmitt and Ravel's "Ma Mère l'Oye." Jacques Thibaud played Lalo's "Symphonie Espagnole" incomparably.

## The Individual Strauss

An especially individual impression was left, of course, by the two concerts which Richard Strauss conducted. At the first he performed "Also Sprach Zarathustra" and the "Alpine" Symphony. The second contained music by Mozart, the "Pastoral" Symphony and the Overture to "Euryanthe." Be it said, with all due respect, that even in these numbers there were dull moments, although others were imbued with the true Strauss enthusiasm. And the enthusiasm of Richard Strauss is an art in itself.

Josef Lhevinne was soloist in one of the concerts conducted by Walter, playing Weber's Konzertstück with unequalled technical ability and proving himself a musician of high rank. His success was such that a recital was arranged for him apart from the festival schedule, in which he excelled in Schumann numbers. Lhevinne was also one of the teachers of the Orchestral Academy of the Mozarteum, where he made many friends.

Concerts in the cathedral followed

tradition by including Mozart's "Krönungs" Mass and its counterpart among his sacred compositions, the Requiem. In America this program was heard by radio transmission.

The soloists who took part last year were reengaged, and the performance was particularly successful. The "Missa Solemnis," given last year, was also repeated, but was not so well adapted to the acoustic properties of the church.

The cathedral concerts also gave us a very beautiful Bruckner evening, and a hearing of Haydn's "Creation" in which Roswaenge and Manowarda sang. These cathedral programs have been developed by Josef Messner, choirmaster of the cathedral, from modest beginnings to their present high standard of excellence, and steadily draw larger and larger audiences. The quality of the performances is certainly praiseworthy, but what is incomparable is the atmosphere.

The critic cannot entirely suppress his wishes and his reflections, even in Salzburg; but he must relate with joy in his heart that, as a whole, the achievements of the festival concerts are on an unequaled height.

## Stuttgart to Stage First Complete Cycle of Wagner Operas at Anniversary

STUTTGART, Oct. 1.—In commemoration of the fiftieth anniversary of the death of Richard Wagner on Feb. 13, of next year, the first complete cycle of Wagner operas will be given at the Staatsoper here. The cycle will begin with the two early works, "Die Feen" and "Das Liebesverbot" and the other works will be given in chronological order.

## New York Chamber Music Society Announces Five Concerts

The New York Chamber Music Society, of which Carolyn Beebe, pianist, is founder, will open its eighth season of Sunday salon concerts in the Hotel Plaza on Nov. 13. Dates of following events are Dec. 11, Jan. 8, Feb. 12 and March 12. The New York String Quartet and six members of the New York Philharmonic-Symphony Orchestra will take part.

## VERONA SEES OPERA IN LAVISH SETTINGS

"Africana" and "Ballo in Maschera" Are Given Impressively in Amphitheatre

VERONA, Oct. 1.—The annual summer outdoor operatic festival in the vast Roman Amphitheatre was confined, as in former years, to two operas. The choice fell on "L'Africana" and "Un Ballo in Maschera," both of which were staged in lavish style.

Particular care was taken with the settings of the Meyerbeer work, which were designed and carried out with an impressive realism. This department of the festival was in the hands of Pericle Ansaldo, technical director of the Royal Opera in Rome, who spared no pains

in the presentation of an elaborate spectacle. The Italian Government granted a subsidy of 150,000 lire, which has prompted a hope that the enterprise may be continued as a permanent one under government auspices.

"L'Africana" was conducted by Gaetano Bavagnoli, with 1,500 taking part in the religious procession. Beniamino Gigli had the role of Vasco da Gama, in which he scored great success; his co-artists being Line Bruna-Rasa, Margherita de Carosio and Armando Borgioli. In the Verdi opera, led by Sergio Fainoni, the chief singers were Arangi-Lombardi, Carosio, Gianni and Aureliano Pertile. "The Dance of the Four Seasons" from "The Sicilian Vespers" was included with Bianca Gallizia at the head of a large ballet.





## Dear MUSICAL AMERICA:

So Mussolini has at last decided that the Fascist song "Giovinezza" is not good enough to be Italy's national hymn. Millions had come to that conclusion before him. He has also decided, according to a report in the *Frankfurter Zeitung*, that the "Marcia Reale," Italy's national anthem before the "March on Rome" and played since with "Giovinezza" at official occasions, is similarly unsatisfactory. That, too, was realized by others years ago. It always has seemed strange that a nation that has produced a Palestrina, a Frescobaldi, a Verdi and a Rossini, should have so banal a national anthem. Not that great composers write national anthems successfully. They don't. (The case of Haydn and the Austrian national hymn is the exception, you know.)

Mussolini, who is said to be musical, apparently knows that, too, for he has just commissioned Umberto Giordano to compose a national air. Now Giordano is a good enough composer of operas of no especial worth and he may make a good job of this. He has a better chance of succeeding in supplying "Il Duce" with what he wants than many a finer Italian composer of modern stripe. But for a song of this kind a rousing melody is needed. Giordano is sixty-five years old. Nor was he ever full of melody, as melody goes. The Fascist song to be discarded as a national air is "Giovinezza," or "Youth." Fascism is related to youth, isn't it? Is Giordano then, at sixty-five, a logical choice?

The New York Times in reporting this news tells us that Giordano is "the composer of 'Mme. Sans-Gêne,' 'André Chenier' and 'Fra Gherardo.'" Indeed! For "Fra Gherardo" read "Fedora" and (or) "Siberia," or "La Cena delle Beffe." Maestro Ildebrando Pizzetti is the composer of "Fra Gherardo" and a very different kind of composer, I might add.

A friend sends me Wilhelm Furtwängler's article, "Um Bayreuths Zukunft" ("On Bayreuth's Future"), which appeared in the Berlin *Vossische Zeitung* last summer. I have always had a deep respect for Furtwängler. After reading his article I have even more.

He states clearly and without mincing any words that the present head of Bayreuth is in no sense prepared to rule in matters artistic, that she is not musically equipped technically and, at

best, should act in an advisory capacity. He finds that for her to attempt to control, as did Cosima and her son, Siegfried, both of whom were authorities musically, is presuming. To have advisors whom she refuses to grant responsibility, will lead, he contends, to her eventually having irresponsible collaborators!

His closing paragraph deserves to be quoted: "The achievements of the Wagner family have made Bayreuth great. Under the leadership of Cosima, and later of Siegfried, with the assistance of great artists—I name only Karl Muck—Bayreuth won world renown. This was accomplished because the family never regarded its legacy as a family property, but as an obligation toward mankind, because the work itself was placed in the foreground, never the power of individuals. That must remain so, otherwise Bayreuth will find itself in grave danger."

The recent death in Munich of the tenor, Zoltan Döme, once the husband of Lillian Nordica, recalls one of the few occasions upon which anyone got the better of Cosima Wagner.

It was in Bayreuth in 1894. The American soprano was to sing Elsa in the first presentation there of "Lohengrin." No one else had been rehearsed in the role. Nordica was already interested in Döme, but the final decision as to his singing at the festival had not been given.

Cosima made an error of judgment. The afternoon of the "Lohengrin" premiere, she sent word to Nordica that she regretted that she could not see her way clear to letting Döme sing Parsifal.

Nordica, instead of raising a rumpus, said: "Okay by me!" or words to that effect. Then she sent for time-tables, casually remarking to the messenger that he might stop at Wahnfried on his way back and tell Cosima that she would not be singing Elsa that night.

The end of the story is obvious. Döme sang Parsifal, but only once, and Nordica appeared at the "Lohengrin" premiere as Elsa. As a matter of fact, Cosima was probably right, although that isn't the point.

Döme and Nordica were married two years later. There were tales of strange goings-on at the diva's country place on the Hudson. This was long before the days of nudist colonies, but they do say that Nordica and Döme used to be seen chasing each other around through the shrubbery in very abbreviated costumes, indeed. They were divorced in 1904.

Hats off to Jerome Kern! He is our composer of light music *par excellence*. Over the years he has written musical comedy after musical comedy, one better than the other. Today his music is as fresh and charming as ever. "Show Boat" is more than a musical comedy. I think it is a national opera, in feeling, in musical tang, combining in song and action some of the most characteristic phases of American life.

Many said: After "Show Boat," what? Kern turned around and gave us "The Cat and the Fiddle" last fall and with it scored again. That delightful "musical love story," as the program calls it, has just completed a fifty week run in New York in what is commonly acknowledged to have been as bad a theatrical season as ever was known.

But a show that has an appeal so distinct as this one of Kern's is not affected by good or bad seasons. It has drawn capacity audiences right along and has made all of them happy with its lilting tunes, its "The Night Was Made for Love," and "She Didn't Say Yes," to

mention but two gems. The extraordinary thing about Kern's music in such a piece as this is that it quite transcends the limitations of musical comedy, at the same time not going over the heads of the average audience. There are touches in the incidental music of this play that are quite operatic in feeling, that show their composer's unusual sense of the theatre, his power to delineate a situation with a deftness to a degree, unapproached by more exalted American composers in their operas.

Only in the matter of instrumentation do we find that the gentleman who scores Mr. Kern's music—he is Russell Bennett—allows the influence of the jazz band to intrude. Blaring brass has no place in this score. Save it, Mr. Bennett, for such things as Mr. Gershwin's noisy, ear-splitting "Of Thee I Sing," where it is appropriate. Mr. Kern, according to the program, "devises" the instrumentation, which Mr. Bennett then executes. We recall the days when Frank Saddler used to orchestrate the Kern shows. Those were the days!

But the exquisite charm of Jerome Kern's music is so great that it overshadows the at times inappropriate instrumentation. He is one of our best composers, a distinctive utterance in a desert of unauthentic native music.

By the way, speaking of "The Cat and the Fiddle," Howard E. Potter, who has been associated with so many important musical attractions, is this year acting as special representative for the Kern piece. He left New York the middle of September to do some advance work in New England, as "The Cat and the Fiddle" was billed to move on to Boston at the end of its New York run.

I read in G. L. Garnier's London letter in *Le Ménestrel* that certain singers at Covent Garden have stated that they experience difficulty in following the beat of Sir Thomas Beecham. It seems that Ernest Newman has taken up cudgels for Sir Thomas and pointed out the difference between playing a movement too fast and making an accelerando. Mr. Garnier uses no quotation marks, so I am unable to state whether the concluding sentence of the paragraph is his or Mr. Newman's. However, it is to the point. "As far as the singers are concerned, do they still think that Wagnerian operas are like the Italian ones and that it is up to the conductor to follow them?" My comment is: "Do they? They do!"

Isaac Goldberg's article on Sousa in the current *American Mercury* is as keen as a razor, yet full of human understanding. I don't know when I have read anything that is so complete a job. Sousa was, of course, the outstanding figure in a certain kind of popular music over a very long period. As Goldberg says: "The king himself, born into the primeval mud-hole Washington of 1854, spanned with the seventy-eight years of his career virtually the entire panorama of our national popular music. The minstrel show, at his birth, was little more than ten years old, and was fast superseding with its sad tunes and its gay, the long era of patriotic ditties. Soon the waltz, the two-step, ragtime and jazz would vie, between one war and another, for popular favor. Yet throughout these changes in taste would beat the simple, fundamental rhythms of the military march, advanced to its final form by the simple, fundamental gifts of this 100 per cent American, in whose veins flowed not a drop of American blood. On his moth-

## With Pen and Pencil



From "La Semaine Musicale"

Alfred Cortot, Drawn in One of the Dreamy Moods That Have Won for This French Pianist the Appellation of "Keyboard Poet"

er's side he was German; on his father's, Spanish-Portuguese."

Dr. Goldberg very properly prefers Sousa's marches to his novels. The latter were, despite their success with the public, always pretty poor and dull stuff, full of clichés with "every noun chaperoned by the proper, time-worn adjective." In concluding, Dr. Goldberg lists Sousa's achievement thus: "He left a musical legacy of two overtures, ten light operas, twelve suites, fifty-three songs, six waltzes, eleven fantasias, fifteen miscellaneous numbers and more than a hundred marches, instruction books for the trumpet and drum, a book of airs of all the nations and a book of airs for the violin."

"Most of this mass, together with the body that was John Philip Sousa, lies a-mouldering in the grave. But his soul goes marching on!"

Well said, Doctor! And if anyone doubts the truth of this last statement, I suggest his listening to the finale of such a Sousa march as "The Stars and Stripes" in comparison with the marches of some of the bandmasters, who *think* they have succeeded to his unique position. They will be convinced that Sousa was a giant—as a march composer.

Leopold Stokowski has thrown down the gauntlet. The Philadelphia Orchestra Association announced "no debatable music," and now the conductor comes along and says he knew nothing about the edict and is going to play all the debatable—i. e., modern—music he wants to—perhaps at the end of regular programs. His "musical convictions are contrary" and he is going to stick by them regardless. We shall probably have a musical Un-Civil War in Philadelphia, prophesies your

*Mephisto*



# BERLIN SPOTLIGHT FALLS ON "SIEGFRIED" AND "OTELLO"

**Wagner Work in Re-studied Version Provides Thrill—Pistor and Bindernagel Score as Hero and Heroine in Civic Opera Production under Stiedry, Who Changes Positions of Orchestral Players—Verdi Score Heard at State House in First Revival of Season—Janssen as Iago Gives Individual Reading of Role**

By GERALDINE DE COURCY

**B**ERLIN, Oct. 1.—With both opera houses economizing to the hilt and the concert season still in the magnificent distance, September would have provided very little food for musical reflection if the Civic Opera had not brought out a re-studied "Siegfried" that subsequently provided somewhat of a sensation. At least it must have seemed such to Gotthelf Pistor, the Siegfried, who was the main cause and principal recipient of the evening's honors.

Pleasant surprises are now the order of the day in Carl Ebert's go-ahead institution, but not even the most sanguine could have suspected that an up-town Siegfried could compete with a gala "Walküre" which was taking place simultaneously at the State Opera under the stellar auspices of Leider, Melchior, Olszewska, Böckelmann and List. In the late spring, Pistor sang merely a passable Tristan at the State Opera in

one of the Furtwängler performances, and his first appearance at the Civic Opera a fortnight ago as Siegmund was also not an occasion for particular rejoicing. But his Siegfried proved an entirely different matter. There was no brutal forcing of the voice as heretofore, and his singing had a spiritual quality that lay incommensurable leagues beyond the regions of his Tristan. In top form, visually, vocally and histrionically, he gave us a portrayal of Wagner's hero that had the delectable

conductor of this opera house, has abandoned Bruno Walter's arrangement of the orchestra (which separated the strings from the brass and wood winds) and has gone back to the old mixed position. This seemed to fill everyone with great satisfaction except those who are definitely out of sympathy with Stiedry's leisurely tempi. Some call them viscous and rail at their sticky rhythms, but even Stiedry's opponents had to admit that on this evening his consideration for the singers was almost Walterian in its exquisite restraint.

Recognition must also be given to Gustav Vargas for some entrancing scenery (especially the second act), and for a dragon that would have done glory to St. George. Not even Bayreuth is capable of such a wonder. When its reputation gets abroad in the world, it should exert the same drawing power as the Altar of Pergamon and the Haus Vaterland!

## "Otello" Is Revived

The first revival of the season at the State Opera was Verdi's "Otello," in the settings provided several years ago by the late Panos Aravantinos. In this very miscast production, the poor singers were like the proverbial square pegs, but this misfortune was presumably due to the limitations of the ensemble and

its total inadequacy to rise to the expression of Kleiber's ambition. He conducted the work for the first time, and apart from a 'cellist whose nervousness marred the first act, the production showed the results of intense and musicianly preparation. In fact, the lion's share of the evening's distinction fell to Kleiber.

Fritz Wolff as Otello, sang and acted with fine sincerity and realism, but the Otello calibre had shrunk to thistledown. Wolff is an extraordinarily intelligent singer and a fine actor in everything he attempts, but brutality is outside his possibilities.

Herbert Janssen left the by-paths of tradition and presented an unusual Iago that earned for him considerable commendation despite the fact that he was indisposed and was singing under difficulties. It is perhaps false to conceive this personification of "blear eyed rancor" always in the guise of sleek suavity and insinuation, for arrant villains sometimes tread a heavy measure. But with John Forsell's magnificent performance of this rôle still fresh in one's memory, Janssen's Iago lacked elegance and malevolent suggestion. The other outstanding misfit was the colorless and characterless Desdemona of Kaete Heidersbach. She looked appealing and sang prettily, and that was about all.



Erich Kleiber, Who Conducted Berlin's Revival of Verdi's "Otello" at the State Opera and Garnered Most of Its Distinction

fragrance of youth, poetry and intense realism.

## Unsurpassed Vocal Beauty

Gertrude Bindernagel's wondrous voice with its lyric overtones rose to the climax of Brünnhilde's ecstasy with unsurpassable beauty. There seems actually no limit to this extraordinary voice; its power is never artificial and as it mounts onward and upward, it fairly shimmers with loveliness.

Wilhelm Gombert, the *bonne à tout faire* among the Civic Opera's comedians, essayed Mime for the first time and showed that he had ideas of his own regarding the impersonation of this "quick brained rat." In order to depict what Ernest Newman once called the "craft and unscrupulousness of this restless, cunning, decisive schemer," Gombert invested every note with some gymnastic equivalent, to which he had undoubtedly devoted intensive study. He was so fidgety that he was distracting, and his performance can never be the commendable achievement of his intentions (and its deserts) until he tempers the many exaggerations that at present impede his purpose.

## An Unruly Forest Bird

The one discordant note of the performance was the Forest Bird, which was sung by an exceedingly unruly dramatic soprano. By way of experiment, one supposes, for the Bayreuth Forest Bird was available. Ludwig Hoffman also has far happier rôles than this Wotan whose imperious dignity hides no human touch. The dry, metallic quality of Hoffman's voice lends itself more effectively to spectacular dramatic action than to the philosophic calm of a weary and disappointed god.

Dr. Fritz Stiedry, the Wagnerian

## Issue of Fine New Series of Miniature Scores Is the First American Venture in This Field

**T**HE United States may now boast of an important addition to its output of serious music. Due to the enterprise of Edwin F. Kalmus, the young Austrian music publisher, who has lived here for almost twenty years, there is available an American edition of orchestral scores, pocket size.

Fifty-three are now ready in the "Kalmus Miniature Orchestra Scores" series, as it is called. They are admirably bound and decidedly attractive in appearance, with grey-toned covers bordered in light purple, containing a portrait of the composer, with a very brief note on the work and its composer, combining the biographical and the analytical in a minimum of space.

Hitherto the only series were those of Ernst Eulenburg, Leipzig and the Philharmonia, Vienna, the latter coming in about ten years ago as a competitor of Eulenburg, who had for years done a magnificent job in supplying us with his little yellow-covered scores. Of course, miniature size orchestral scores of works have been issued by other publishers from time to time, but these were and are mainly small size copies of copyright, new works in their catalogues, in many cases works which they issued in large size orchestral score as well.

## Classical and Modern Works

Mr. Kalmus's venture is thus a departure and a decidedly worthy one. He has shown judgment in what he has issued, not only giving us the symphonies of Beethoven and Brahms, the most popular symphonies of Haydn and Mozart and Schubert, several of the best overtures of Mendelssohn and Weber, Beethoven's three greatest overtures, and a fine Wagner list; but he has made it possible for lovers of modern music to possess such things as Debussy's "L'Après-midi d'un Faune," Stravinsky's "L'Oiseau de Feu" suite, and Strauss's "Till Eulenspiegel" by issuing

them at a price within the reach of everyone.

He has also issued the scores of such a popular favorite as Grieg's "Peer Gynt" Suite, "Siegfried's Rhine Journey" and Ippolitoff-Ivanoff's "Caucasian" Sketches, never before issued in miniature score. The list also contains Dvorak's "New World" Symphony, Liszt's "Les Préludes," Rimsky-Korsakoff's "Capriccio Espagnol" and Tchaikovsky's "Nutcracker" Suite, Marche Slave, "Capriccio Italien" and Overture "1812."

In the last twenty-five years we have made a decided advance as publishers of serious music. Today, with our own production of miniature scores, we are active in every department of music publishing, that most difficult field, in which for success it is necessary to balance the artistic with the financial. Mr. Kalmus deserves praise for his undertaking, which should add considerably to his reputation. W.

## Bruno Walter Conducts in Europe

Before returning to New York to begin his engagement with the Philharmonic-Symphony Orchestra on Dec. 29, Bruno Walter will lead the Leipzig Gewandhaus and Berlin Philharmonic orchestras. He is also to conduct the orchestra of the Conservatoire in Paris in the Salle Pleyel, and concerts of the Vienna Philharmonic in Vienna and Budapest. Other conductorial appearances are to be made in Frankfurt, Prague, Copenhagen, Oslo and London.

Racine's "Athalie" with Mendelssohn's incidental music was performed recently at Bagneres-de-Bigorre in an outdoor setting.

A new piano concerto has been completed by Alexander Tcherapnin, and will be published by B. Schott's Söhne, Mainz.

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALL-CURCI



SCHIPA



TIBBETT



RETHBERG



MENUHIN

MANAGEMENT

Evans & Salter

113 WEST 57th ST., N. Y.  
Division Columbia Concert Corporation  
of Columbia Broadcasting System



# Sokoloff to Lead Summer Series in Connecticut

**Fairfield County Music Association Is Formed to Sell Subscriptions—No Guarantor Asked—Outdoor Amphitheatre to Be on Conductor's Estate—Many Committees Already Appointed**

THE Fairfield County Music Association, under the guidance of Nikolai Sokoloff, conductor of the Cleveland Orchestra, has been formed for the purpose of selling subscriptions for a series of summer concerts to be given in July and August, 1933, on Mr. Sokoloff's estate in Weston, Conn.

Active interest has been stimulated throughout the entire county, and plans are going forward rapidly. Situated in the very heart of Fairfield County, the estate contains a natural amphitheatre, and is a perfect setting for out-of-doors concerts.

Mr. Sokoloff now plans eighteen concerts over a period of six weeks, and subscriptions are being sold in three series: six Tuesdays, six Thursdays and six Saturdays. The programs will be arranged so that each series will contain two purely symphonic concerts, two special programs, such as an all-Wagnerian list, and two popular concerts, with soloists for all of the last-named. The programs will, however, be different for each of the eighteen concerts. The concerts will be under the management of Richard Copley of New York.

## Well Known in New England

Mr. Sokoloff is well known in New England, through his earlier career there as violinist, and his later tours with the Cleveland Orchestra. He explains that this project is to be based solely on the sale of subscriptions, and that there will be no guarantors. The enthusiasm shown so far indicates that



Associated Illustrated News Service  
Nikolai Sokoloff in His Summer Home at Weston, Conn., on the Grounds of Which He Will Present a Series of Orchestral Concerts Next Summer

the plan will be carried out successfully.

"Fairfield County is a particularly appropriate place for artistic undertakings," Mr. Sokoloff said. "It is an extremely intelligent community, because, in addition to the numbers of people who are interested in such things, and who live there the year 'round, there are so many summer residents with artistic and cultural proclivities."

The county has a population of about 500,000. Committee chairmen have been appointed in nearly every town. With their committees, these are:

Mrs. Henry Rudkin, chairman, Fairfield, Southport, Greens Farms; Mrs. Richard M. Brett, Mrs. Theodore Scudder, Mrs. Gardner W. Millett, Mrs. J. Hanchet Taylor, Mrs. William H. Davis, Mrs. Nicholas S. Hill, Jr., Mrs. Briggs Cunningham, Mrs. Henry Rennell, Mrs. Arthur H. Van Schaick, Marjorie Van Schaick, Mrs. Edward Klotz, Mrs. Frederick

Sturges, Jr., Mrs. John Reyburn, and Mrs. Henry Spellman.

Mrs. J. Randolph Bray, chairman, Westport, Saugua Hills and Wilson's Point; Mrs. Margaret Cobb, Mrs. Van Wyck Brooks, Mrs. Karl Anderson, Mrs. Paul A. Bray, Mrs. John Church, Mrs. J. H. Chapin and Mrs. Clifford Gordon. Mrs. Bertram Lambert, chairman, Bridgeport; Mrs. F. de S. Duke, assistant; Elizabeth Pullman, Margaret Kiely, Mrs. Frederick Strong, Mrs. David Day, Mrs. Susan Hawley Davis, Mrs. Andrew Smith, Mrs. W. Gerald Bryant, Sanford Stoddard and Arthur Currier.

Mrs. Harris Fenton Brownlee, chairman, Danbury, New Fairfield, New Milford and Washington; Mrs. Frederick Peterson, Mrs. Alexander T. Martin, Martha Maynard, Mrs. Clayton Ryder, Mrs. W. L. Evans, Mrs. Benj. P. Watson, Mrs. Clayton Bennett, Mrs. Lewis Beers, Mrs. Moses Ives, and Mrs. Sherman Kreuzberg.

Mrs. Percy Quintard, chairman, New Canaan; Mrs. Kenneth Preston, Mrs. David Robinson, Mrs. Donald Greenleaf, Mrs. Calvin Kiessling, Mrs. Willard Downing, Mrs. Mabelle Holcomb, Mrs. Cornelius Van Ness, and Mrs. Paul Halstead.

Mrs. William T. Wisner, chairman, Weston and Wilton; Mrs. Edward Thompson and Mrs. John B. Watson. Mrs. Mario Chamlee is assisting Mrs. Wisner in Wilton.

Mrs. David O'Neil, chairman of Greenwich, Mrs. Louis A. Lehmaier, chairman of Norwalk, Mrs. Eugene Sichel, chairman of Stamford, Mrs. Samuel Shaw, chairman of Redding, Mrs. Jean Shope, chairman of Ridgefield, and Mrs. Kempton Adams, chairman of Newtown, will announce their committees later.

## ORCHESTRA FORMED OF 200 UNEMPLOYED

**Twenty Concerts Scheduled for Benefit of Players Needing Assistance**

Twenty concerts will be given this season in the Metropolitan Opera House by the Musicians Symphony Orchestra of 200. They will be similar to concerts presented by the same body last year, and will utilize the services of unemployed players.

"The money paid into the box office," it is announced, "will go into the pockets of the musicians who have performed. The financial part of this enterprise is devoted exclusively to their employment and needs."

Conductors to appear are Frederick Stock, Vladimir Golschmann, Artur Rodzinski, Fritz Reiner, Ernest Schelling, Sandor Harmati, Sir Hamilton Harty and Carl Alwin. Renowned soloists are also to take part, and popular prices will prevail.

Sir Hamilton will be heard for the first time in New York at these concerts; and although Mr. Alwin was at the piano last season in concerts given by Elisabeth Schumann, his wife, he has not appeared in this city as a conductor. Mr. Stock led concerts in the Lewisohn Stadium in 1927, but it is some ten years since he was last heard in a New York winter season.

There will be two series on the following dates. First series: Nov. 1, 15 and 29; Dec. 27; Jan. 17; Feb. 7 and 28; March 21; April 18; May 2. Second series: Nov. 8 and 22; Dec. 13; Jan. 10 and 31; Feb. 14; March 7; April 4 and 25; May 9.

## Appearances Scheduled for Durieux Chamber Music Ensemble

A concert at New York University, and appearances at two lectures to be given there by Percy Grainger, head of the music department of the College of Fine Arts of the university, are on the calendar of the Willem Durieux Chamber Music Ensemble, of which Willem Durieux is the founder and conductor.

## METROPOLITAN IS RELIEVED OF TAX

**Exemption of Admissions Levy Is Granted on Educational Grounds**

WASHINGTON, Oct. 5.—A ruling by the Bureau of Internal Revenue, Treasury Department, places the Metropolitan Opera in the class with "educational institutions," thus relieving it of payment of the admissions tax. The bureau explains that the Metropolitan Opera Association, being a membership corporation following its reorganization last year, prior to which it was a "stock corporation" conducted for pro-

fit, is now classed as a non-profit-making institution. It distributes no profits or dividends to stockholders, is educational in character, and is thus exempt from the admissions levy.

A statement made by Revenue Bureau officials to the Washington office of MUSICAL AMERICA points out that the new ruling is not to be regarded as an authoritative precedent, as each case arising under the admissions schedule of the new revenue law will be considered "in its relation to the educational and cultural background in addition to its corporate purposes as to profit-making."

It is also stated that symphony orchestras and similar organizations, supported by subscriptions or otherwise, will not be subject to the admissions tax when the revenue derived from performances is devoted solely to meeting expenses and not for the paying of profits or dividends.

ALFRED T. MARKS

Grieg Work Based on "Peer Gynt" of Henrik Ibsen

In the article in the last issue of MUSICAL AMERICA concerning the twenty-fifth anniversary of the death of Edvard Grieg, it was inadvertently stated that among the works which won him fame were several based on the poems of Björnson, among which was cited "Peer Gynt." "Peer Gynt" is, of course, by Henrik Ibsen, whereas the other works mentioned were by Björnson.



## JOHN CHARLES THOMAS

is singing

### SAILORMEN

By Jacques Wolfe Low in F  
Price, 50 cents

and

### CLOUDS

By Ernest Charles High in D $\flat$ ; Medium in B $\flat$ ;  
Low in A $\flat$   
Price, 50 cents

## ROSA PONSELLE

is singing

### THE CUCKOO CLOCK

By Thomas Griselle and Victor Young

High in E $\flat$  Price, 50 cents



3 East 43rd Street G. SCHIRMER (INC.) New York

**REMOVAL NOTICE**  
**BERTHA OTT**  
Concert Manager  
Now Located in  
813 Kimball Hall, Chicago  
Concerts and Recitals  
Managed Efficiently  
WRITE FOR INFORMATION



## Managers Urge General Support of Symphonic Projects

**Day of Munificent Music Patron Must Give Way to More Widespread Public Backing of Orchestras, They Agree in Cleveland Meeting—Radio Regarded As Increasing Popular Interest.**

CLEVELAND, Oct. 5.—Managerial problems were discussed at a gathering of orchestral executives held in Severance Hall on Sept. 14 and 15, visitors from important centres being the guests of Adella Prentiss Hughes, manager of the Cleveland Orchestra, and Carl J. Vosburgh, her associate. Managers in attendance included Henry Voegeli, Chicago Symphony; George Leslie Smith, Los Angeles Philharmonic; Stuart M. Thompson, Cincinnati Symphony; Murray G. Paterson, Detroit Symphony, and Fred Paine, his assistant; Mrs. Carlyle Scott, Minneapolis Symphony; Arthur J. Gaines, St. Louis Symphony, and Arthur M. See, Rochester Civic Music Association.

The assembly took up such questions as diminishing incomes received from endowment and maintenance funds, the need of stronger support for ticket sales and the upholding of the quality and number of symphony concerts. That the day of the munificent music patron in America is passing, and that orchestras can continue to live only through the support of the many, was a conclusion reached.

"All the orchestras face the situation confronting educational and other institutions which have suffered a reduction in endowments and gifts," said Mrs. Hughes.

### "Will Weather Depression"

Mr. Smith believed that orchestras would weather the depression and possibly find themselves in a better position than ever. "The radio is increasing the popularity of symphonic music," he added.

Mr. Thompson thought the public should be taken into the confidence of managers.

"People should be impressed with the fact that they must help if they are to get the benefit of the best music," he said. "Orchestras must be made the enterprise of the people, rather than the enterprise of the few."

Another point made was that orchestras ought to be generally regarded as civic assets which provided good advertisements for their localities.

"The public will have to pay from twenty-five per cent to three times as much as it is now paying," remarked Mr. Thompson. "This does not mean that prices should be raised; it is possible they ought to be reduced. It means that 100,000 persons must be interested in a city of 1,000,000—not merely three or four or five thousand."

John L. Severance, president of the Musical Arts Association, entertained the visitors at his estate, and Mrs. Hughes gave a dinner.

MARGARET ALDERSON

### George A. Kingsbury to Manage Chicago Auditorium

CHICAGO, Oct. 5.—The Auditorium Building Corporation announces the appointment of George A. Kingsbury as managing director of the Auditorium Theatre, soon to be reopened for musical and theatrical productions. Mr. Kingsbury was formerly manager of the Studebaker Theatre, and was at one time associated with the Metropolitan Opera Company.



Executives of Orchestral Bodies Meeting in Cleveland. From the Left: First Row: Adella Prentiss Hughes, Cleveland; Mrs. Carlyle Scott, Minneapolis. Second Row: Carl J. Vosburgh, Cleveland; Arthur M. See, Rochester; Stuart M. Thompson, Cincinnati; Murray G. Paterson, Detroit. Third Row: George Leslie Smith, Los Angeles; Fred S. Paine, Detroit. Fourth Row: Henry Voegeli, Chicago, and Arthur J. Gaines, St. Louis

### Hearing Bonnet Play Is Highlight of Organist's Trip

Dr. William C. Carl, director of the Guilman Organ School, who has just returned from a summer in Europe, remembers among the high spots of his trip, a visit to Joseph Bonnet, noted organist, in his Louis XIV chateau near Paris.

"I shall never forget the extraordinary improvisation by this organist on the new organ recently completed for his chateau," said Dr. Carl. "Bonnet is still the wizard of the organ."

"He is the possessor of three modern organs, one each in his Paris residence and the chateau, and the Cassavant organ just purchased from George Blumenthal, American banker. There is also the great instrument, recently modernized in the Church of St. Eustache, where Bonnet has played for years. Fortunate man!"

He visited Bach's birthplace and had an opportunity to play the Eisenach organ. He brought back many novelties, both for organ and choir, among the former a sonata written for Bonnet by Jongen, director of the Brussels Conservatoire, which he will probably introduce at the First Presbyterian Church, of which he is organist and choirmaster.

### Ethel Mackey and Mary Emerson Return from England

Ethel Mackey, soprano, and Mary Emerson, pianist, have returned to New

York from England. They were guests of Irene Scharrer, pianist, in Surrey, in the summer, and Miss Mackey again did intensive work with Claire Croiza of Paris, famous interpreter of French classical songs. Miss Emerson once more worked with Miss Scharrer and attended lectures given by Tobias Matthay, as well as the Matthay Festival concerts at which her former pupil, Tessa Bloom, who won the American Matthay Association scholarship, played with success.

## ST. LOUIS SYMPHONY TO GIVE NOVELTIES

### Compositions by Maurel, Tansman and Antheil on the Schedule for Season

ST. LOUIS, Oct. 5.—First performances of works by Roland Maurel and Alexandre Tansman, composed for Vladimir Golschmann, will be featured this season at concerts of the St. Louis Symphony, which Mr. Golschmann conducts. George Antheil's Capriccio is to have its American premiere on an early program. Another work new to St. Louis will be Paul Hindemith's "Neues von Tag."

Nineteen pairs of concerts in the Odeon, beginning on Oct. 21, are announced. In addition to the regular programs on Friday afternoons and Saturday evenings, there will be the usual ten young people's concerts and a number of special events. A short

## KANSAS CITY PLANS TO RESTORE OPERA

### String Quartet Formed—Student Orchestra Organized—Tenor Opens Season

KANSAS CITY, Mo., Oct. 5.—The Cranston School of Music and the Kansas City Orchestral Training School, of which N. De Rubertis is director, plan to reestablish the Kansas City Grand Opera Company, which existed for eighteen years. It is intended to present excerpts from operas, rather than entire works as formerly. The new organization will be known as the Kansas City Opera and Orchestral Training School.

Arnold Volpe, who has been appointed musical director of the Y. M.-Y. W. H. A., has formed a string quartet. He is the first violin, with Turney Gibson, Carroll W. Cole and Catherine Walle-meyer as his associates.

Max Bretton, general manager of the "Y," is organizing a student orchestra, to be conducted by Mr. Volpe. "Martha" will be produced, Dec. 6, in Ivanhoe Auditorium with Mr. Volpe leading the orchestra and Mrs. Aubrey Cooke the chorus. Jerome Meyer is the new head of the "Y" dramatic school.

### Tenor Opens Season

Charles Hedley's tenor recital in Edison Memorial Hall on Sept. 20 was the first event of the season. Presented by the Kansas City-Horner Conservatory, of which he is a faculty member, Mr. Hedley gave a varied program with artistry. Pearl Roemer Kelly accompanied.

More than 3,000 were attracted to Unity Farm to hear "The Rose Maiden" sung by a chorus of fifty under Walter Ehrnman's leadership. Vonnelle Smith, Zelma Rogers, George Burdandt and Claude Pirtle sang the solos. Accompanists were Jean Smith and Eleanor Stoner.

The Missouri Federation of Music Clubs held its annual fall board meeting on Sept. 26 and 27. Mrs. Frederic C. Shaw presided. The second district of the Missouri Federation, of which Mrs. F. M. Woodard is president, sponsored a concert given by church choirs in the Scottish Rite Temple on Sept. 25.

Henry Gorrell, former head of the voice department of the Kansas City-Horner Conservatory, has opened studios of his own. Gayle Giles is his associate.

BLANCHE LEDERMAN

February tour of nearby states is also on the schedule.

Programs will include modern compositions by Dukas, Rathuas, Ferroud, Lazar, Harshanyi, Martinu and Alexander Steinert.

Soloists engaged are: Sergei Rachmaninoff, José Iturbi, Mischa Levitzki, Edgar Shelton, Alexandre Tansman, Mischa Elman, Nathan Milstein, Scipione Guidi, Göta Ljungberg and Marion Telva. Mr. Guidi is concertmaster and assistant conductor; Max Steindel, personnel manager, is also the first cellist. Laurent Torno, first flutist, comes from the Cleveland Orchestra.

Officers of the St. Louis Symphony Society, now in its fifty-third season, are: J. D. Wooster Lambert, president; Charles H. Stix, chairman of the executive committee; David L. Grey, treasurer, and Arthur J. Gaines, secretary-manager.



# STAR PERFORMERS IN "THE GOOD OLD SUMMER TIME"



Left: "At Home." Gitta Ljungberg, Metropolitan Opera Soprano, Entertains "Doggy" Friends on Her Summer Estate at Wecklenburg, Germany



Right: After a Summer's Visit to Europe in Quest of Musical Attractions, F. C. Cappicus, Executive Vice-President of Columbia Concerts Corporation, Returns on the Paris

Bloch

Cornu-Silva



Above: Sunshine and Music in California. Lazar S. Samoiloff, Voice Teacher, Mrs. Samoiloff and Their Daughter, Zepha, in the Family Garden at Los Angeles



Above: Georg Sebastian, Hungarian Conductor, Rests at the Castle on the Island of Lacrom, near Ragusa, Where Hapsburg Princes Were Often Guests



Above: Willem Durieux, 'Cellist, Founder and Conductor of the Willem Durieux Chamber Music Ensemble, Takes Advantage of a Recess in Concert Giving to Spend a Vacation with Mrs. William Hirtler-Durieux, His Daughter, in Vermont



Above: Colorado Is the Scene of a Holiday Engagement Which Atilio Baggio, Tenor of the Royal Opera in Rome and the Chicago Civic Opera, Fulfills Before Opening His American Concert Tour



Right: A Vacation at Croton-on-Hudson, N. Y., Gives Beatrice Belkin, Coloratura Soprano, Opportunity to Enjoy the Beauty of Wooded Surroundings



Right: A Builder of Boats as Well as a Violinist, Rolf, Son of Louis Persinger, Completes the "Fella" in Spare Moments at Woods Hole, Mass., Where the Celebrated Teacher and His Family Summered



Left: How to Catch Fish Is Discussed by Cane Verman, Pianist, and Her Guides at Gateway Lodge, Grand Marais, Minn.



## "BUTTERFLY" TO BE SAN CARLO OPENING

Opera Season Under Gallo Will  
Commence in New York  
on Oct. 17

"Madame Butterfly" will be the opening performance, on Oct. 17, of the San Carlo Grand Opera Company's New York season in the New Amsterdam Theatre. The cast is to be as follows:



Kaiden-Keystone

Fortune Gallo, Impresario of the San Carlo Grand Opera Company

Cho-Cho-San, Hizi Koyke; Suzuki, Bernice Schalker; Pinkerton, Dimitri Onofrei; Sharpless, Mario Valle; the Bonze, Amund Sjovik; Goro, Francesco Curci. Carlo Peroni will conduct.

The series will continue for two weeks, it is announced by Fortune Gallo, impresario. For the balance of the first week, the following schedule is arranged: Tuesday, "Rigoletto"; Wednesday matinee, "The Tales of Hoffmann"; Wednesday evening, "Aida"; Thursday, "Faust"; Friday, "La Bohème"; Saturday matinee, "Martha" in English; Saturday evening, "Il Trovatore."

Other operas in the repertoire are: "Lucia di Lammermoor," "Tosca," "The Barber of Seville," "La Traviata," "Cavalleria Rusticana," "Pagliacci," "La Gioconda," "La Forza del Destino," "Otello," "Andrea Chenier," "Carmen" and "Romeo and Juliet," besides "Hansel and Gretel" and "Lohengrin" in English.

Among the artists engaged, in addition to those announced for the opening, are: Bianca Saroya, Alida Vane, Sofia Charlebois, Tina Paggi, Gladys Axman, Anita Klinova, Louise Bernhardt, Maria Olla, Edward Ransome (guest), Edward Papania, Alfredo Tommasini, Giuseppe Interrante, Maria Fiorella and Natale Cervi. Alberto Sciarretti is assistant to Mr. Peroni, the conductor.

### Ballet to Be Prominent

Prominence will be given to the ballet in San Carlo activities, Mr. Gallo states. The San Carlo Grand Opera Ballet, headed by Vecheslav Swoboda and Marie Yurieva, formerly of the Chicago Civic Opera and European theatres, is to appear in a number of programs as well as in ballets incidental to operatic performances. Works scheduled for the dancers include "Les Sylphides" to music by Chopin, a "Hungarian" rhapsody by Liszt, and the "Venetian Carnival" with music taken from the writings of Glinka and Drigo.

Mr. Gallo's former technical staff has rejoined the company *en masse*. This department includes Benny Altieri, Frank Whitten, William Fink and Eddie Cain.

### GROUP REORGANIZED

#### English Singers Have Three New Members in Organization

Reorganization of the English Singers under the name of the New English Singers is announced by Cuthbert Kelly, organizer and leader of the ensemble. Three new members will be heard with the group this season. They are: Dorothy Silk, soprano; Joyce Sutton, contralto, and Steuart Wilson, tenor, who take the places formerly occupied by Flora Mann, Lilian Berger and Norman Stone.

The New English Singers' first New York concert will take place in December. A London appearance was to be made on Oct. 5.

#### Would Make Versailles Opera House "Bayreuth of France"

PARIS, Oct. 1.—A suggestion that the opera house of the Palace of Versailles be converted into "a Bayreuth of France" is made by Paul Valery, a member of the French Academy, who proposes that works by Lully, Gluck, Rameau, Debussy and other great composers of the nation be given there annually in festival programs.

The theatre was begun for Mme. de Pompadour and completed for Mme. du Barry. It is accounted one of the most beautiful buildings in Versailles.

## Cadman Pays Tribute to Distinguished Indian Ethnologist, Francis La Flesche

Mr. La Flesche, who died on Sept. 5, was the author of "The Middle Five," joint collaborator in the "Study of Omaha Music," and in various other books. Mr. Cadman, the well-known American composer, was requested by MUSICAL AMERICA to write this tribute.

Editor, MUSICAL AMERICA

AN American Indian gentleman in every sense of the term, has recently passed on, and the great work he did while alive will probably never be duplicated.

Francis La Flesche, Omaha Indian ethnologist at the age of seventy-five, died in his own Indian country near a little town called Macy where as a boy he roamed with the buffalo and trailed the deer. He had not been well the past few years, and an eye affliction finally cut short his work for the Bureau of American Ethnology, but his tenacity of purpose and his invincible character kept alive the flame of his ambition.

Francis La Flesche, though he possessed a strain of French blood, was thoroughly and irrevocably Indian. That was the reason he was able to bring to the white man in the truest sense possible, the Red Man's folk-lore, his mythology, the ethnologic aspects of his primitive life. It is not our purpose to chronicle his achievements, for all this may be found in libraries and the *Who's Who in America*, but it would be base ingratitude if the writer did not pay his humble respect and all possible honor to this fine "first American."

### Influenced Early Career

Mr. La Flesche, with Alice Cunningham Fletcher, had more to do with influencing my earlier career than anyone connected with Indian affairs. He recognized and encouraged the use of Indian themes and the employment of Indian stories in music. Indeed, as far back as 1909 he came to Mrs. Eberhart and me with a splendid aboriginal tale, a true tale, so he said, of Omaha Indian life, and together we made it into a three-act music drama. It was his great hope to see this joint work produced, so there is just a touch of pathos in his passing without having seen his fine story given to the public.

His naïve interest in every composer from Arthur Farwell to the very last exponent of "Indian idealization," musically speaking, was notable. I am sure that Alice C. Fletcher owed him much for his painstaking work with his own tribe and it is but natural that the unusual and striking platonic friendship between them up to the time of Miss



Courtesy of the Bureau of American Ethnology  
Francis La Flesche, the late American Indian ethnologist, whose fine work aided many American composers: An early photograph

Fletcher's death, so strongly existed. America owes these ethnologists a great debt of gratitude for having awakened the national appreciation of things Indian. The scientific work of La Flesche will be still more appreciated as time passes as the difficulty of collecting such material increases.

I honor Francis La Flesche in death as in life for all he has meant to his native country and to the American composers who have used his material, and I feel it a great privilege to accede to the request of MUSICAL AMERICA in this tribute to a distinguished aborigine.

CHARLES WAKEFIELD CADMAN

## THREE CHOIRS HOLD HISTORICAL FESTIVAL

### Elgar Is Especially Honored at Choral Programs Given in Worcester

WORCESTER, ENGLAND, Oct. 1.—The 212th meeting of the Three Choirs of Worcester, Hereford and Gloucester ended here on Sept. 9. Despite adverse weather and economic conditions, it was a far greater success from a point of view of attendance than was anticipated. Which is good news, since the proceeds are entirely devoted to the widows and orphans of clergymen in the three dioceses.

Custom prevailed in the inclusion of "Elijah" and "Messiah"; also in a good proportion of Elgar's works performed. In fact this was largely an Elgar festival. Clearly the choirs were intent on doing honor to this famous son of Worcester, in this, the year of his seventy-fifth birthday. Sir Edward conducted each of his works that had been chosen.

Among the new works, Szymanowski's "Stabat Mater" and Vaughan Williams's "Magnificat" both made deep impressions. "Haydn's Year" was marked by the inclusion of a "Te

Deum," a symphony and the first part of "The Creation."

The standard of solo singing was higher than usual. Frank Titterton, the Gerontius, Isobel Baillie and Astra Desmond were especially praiseworthy.

BASIL MAINE

### "MR. WU" PRODUCED

#### Posthumous Opera by d'Albert Receives Premiere in Dresden

DRESDEN, Oct. 1.—"Mr. Wu," the opera on which Eugen d'Albert was at work at the time of his death in March of this year, received its premiere here on Sept. 29. The conductor was Leo Blech, the composer's friend, who completed the orchestration.

Karlev's libretto is adapted from the story by Harry M. Vernon and Harold Owen which was used in the film popularized by Lon Chaney. Chinese material is worked into the score and the voice parts are largely declamatory. Maria Cebotari and Friedrich Plachke had leading roles, and the staging was in the hands of Emil Preterorius.

Performances at Wiesbaden, Danzig, Freiburg, Breslau and Aachen were given the following evening.

## The David Mannes Music School

David and Clara Mannes, Directors

...

FRANK SHERIDAN, Pianist

PAUL STASSÉVITCH, Violinist

MARCIAN THALBERG, Pianist

HANS WEISSE, Composer

teach exclusively at this school

...

157 East 74th Street, - New York

Steinway Piano



## STOKOWSKI TO OPEN PHILADELPHIA LIST

### Orchestra Will Maintain Usual Schedule—Metropolitan Opera to Be Heard

PHILADELPHIA, Oct. 5.—Maintaining its regular schedule, the Philadelphia Orchestra, with Leopold Stokowski conducting, will open the season on Oct. 7. Thirty pairs of Friday afternoon and Saturday evening concerts, and twelve performances on Monday nights, are to be given.

The orchestra's thirty-third season will be conducted by Mr. Stokowski, Issay Dobrowen, Eugene Ormandy, Artur Rodzinski and Alexander Smalens, with Ernest Schelling again leading two series of five children's concerts. Ten programs are listed in the New York series, and four are to be played in each Washington and Baltimore. One concert will be given at Princeton. Mr. Stokowski will conduct for seventeen weeks, appearing at different periods of from one to several concerts during the season. One soloist, Yehudi Menuhin, is announced, but without date.

A series of five programs will be given by the Pennsylvania Symphony Orchestra on the second Sunday evening of each month, beginning Nov. 13. Henry Hadley will conduct. Concerts will also be given by the Women's Symphony Orchestra and the Symphony Society of Frankford, both having J. W. F. Leman as conductor.

Metropolitan Opera productions in the Academy of Music on Tuesday evenings will be reduced from the the twen-

ty-two performances of former years to sixteen. The opening night will be Nov. 22; the closing is to take place on March 7.

The Philadelphia Forum's schedule will include recitals by Fritz Kreisler, Mary Garden and Göta Ljungberg, the first seasonal program of the Curtis Symphony Orchestra with Mr. Reiner conducting, the local debut of Bogia Horska and a lecture-recital on "The Jazz Age—Is it a Dance of Life or Death?" by Louis Anspacher with Arthur Bergh at the piano.

Both the Matinee Musical and the Philadelphia Music clubs will give their usual series of fortnightly concerts, with guest soloists and members contributing.

Frances McCollin, composer and organist, is opening this week her annual series of Philadelphia Orchestra talks, thirty in number. One set will be given on Thursday afternoons and the other on Fridays immediately preceding the orchestra's concerts.

Agnes Clune Quinlan, pianist, will give on Fridays a series of thirty talks in which she will discuss the current orchestra programs and the opera scheduled for the week.

W. R. MURPHY

### Woman's Orchestra Active

CHICAGO, Oct. 5.—The Woman's Symphony Orchestra, conducted by Ebba Sundstrom, is to appear under the Donna Parker Concert Management. Six concerts will be given in the Drake Hotel on Sunday afternoons, beginning Nov. 13 and continuing until April. A series of children's programs is also contemplated. Mrs. Arthur Bayfield is the president.

## BALTIMORE SERIES OF OPERA IS BEGUN

### "Mikado" Given as First Program of Civic Company—Concerts Announced

BALTIMORE, Oct. 5.—A capacity audience in Lehmann's Hall gave a cordial reception tonight to the initial performance of the Baltimore Civic Opera Company, which sang "The Mikado" in highly creditable style. Eugene Martinet conducted, and the capable cast included J. Blaine Diven, Emil Neuman, Charles Woolen, Fred Pilgrim, David Kurland, Marian Gilbert, Katherine Schneider, Warren Sebald and Margaret Gilner. A paramount aim of the organization is to provide Baltimore singers with opportunities for operatic experience.

### Will Feature Native Work

The plans call for twenty-four performances, productions being scheduled for Wednesday evenings from October to April with a new program every month. "Cavalleria Rusticana" and "In a Persian Garden" will form a double bill in November. "The Willow Plate," an operetta composed by Franz Bornschein to a libretto by Dorothy Rose, both of this city, is to be featured in January. All the productions will be in English.

Lawrence Tibbett is to open the series of the newly-formed Harriss-Whitman Concert Bureau on Oct. 19. Later attractions are to be José Iturbi, the Don Cossack Russian Male Chorus, Rosa Ponselle, Sigrid Onegin and Yehudi Menuhin.

A costume recital by Lucrezia Bori on Oct. 29 is announced as the opening event in the Wilson-Greene Concert

Series. Fritz Kreisler, Sergei Rachmaninoff, Lily Pons and the Boston Symphony Orchestra are subsequently to be heard. The first local appearance of Vicente Escudero, Spanish dancer, is scheduled for February.

Four concerts each by the Philadelphia Orchestra under Leopold Stokowski and the New York Philharmonic-Symphony will be under the local management of the T. Arthur Smith Concert Bureau. Programs of the Philharmonic-Symphony are to be conducted by Arturo Toscanini, Bruno Walter and Issay Dobrowen.

F. C. B.

### HUBER ASKS INCREASE FOR BALTIMORE MUSIC

#### Director of Civic Department Submits Budget of \$49,350 for Various Activities

BALTIMORE, Oct. 5.—A budget of \$49,350 for the various activities of his department is submitted by Frederick R. Huber, municipal director of music, to the Board of Estimates.

In asking for an increase, Mr. Huber states that cuts of \$8,000 in the appropriation for the symphony orchestra and of \$7,000 for the municipal band last season made it impossible to meet the obligations of these organizations. Approximately seventy-five per cent of the money granted for the orchestra is spent on the musicians' salaries, and a larger percentage for the band's payroll. The Musicians Union has not decreased its rates and requires that thirty-five players be employed in the band. "And an orchestra of symphonic proportions should have no fewer than eighty-five members," Mr. Huber adds.



**FRANK LA FORGE**  
Voice production, programme building, classes in accompanying and piano.

(Leschetizky)

## LA FORGE - BERÚMEN STUDIOS

**HARRINGTON VAN HOESEN**  
Assistant to Frank La Forge in the vocal department.



**ERNESTO BERÚMEN**  
Concert pianist and teacher. Modern technique scientifically taught. Interpretation in classical and modern repertoire.

AMONG THOSE WHO STUDY VOICE WITH FRANK LA FORGE ARE:

**LAWRENCE TIBBETT** (Since October, 1922)

AND MANY OTHERS

**RICHARD CROOKS**

FREQUENT STUDIO RECITALS

Address: ELLSWORTH BELL, Secretary

WEEKLY BROADCASTS OVER COLUMBIA BROADCASTING SYSTEM, THURSDAYS AT THREE O'CLOCK. Beginning Nov. 10th.

14 WEST 68th STREET, NEW YORK

Telephone: TRafalgar 7-8993



# MUSICAL AMERICA

Founded in 1898 by John C. Freund  
Published by

The MUSICAL AMERICA CORPORATION

Suite 1401-4 Steinway Building

113 West 57th Street, New York

Telephone: Circle 7-0522 Cable Address: MUAMER

JOHN F. MAJESKI, President; A. WALTER KRAMER, Vice President; KENNETH E. COOLEY, Secretary; WALTER ISAACS, Treasurer

**JOHN F. MAJESKI**

Publisher

**A. WALTER KRAMER**

Editor-in-Chief

**OSCAR THOMPSON**

Associate Editor

**MAURICE B. SWAAB**

Advertising Manager

Chicago Office:

MARGIE A. McLEOD, Business Manager

ALBERT L. GOLDBERG, Correspondent

122 South Michigan Ave., Phone: Harrison 4544

Boston Office:

W. J. PARKER,

Manager

16 Euclid Avenue

Quincy, Mass.

Tel. Granite 6723

FOREIGN REPRESENTATIVES:

Germany:

MISS GERALDINE DECOURCY

Bleibtreustrasse 15/16

Berlin-Charlottenburg 2

Telephone J 1 Bismarck 3041

England:

BASIL MAINE

Stone Roof, Drax Avenue

London, S. W. 20

France:

GILBERT CHASE

10, rue Edouard Branly

Issy-les-Moulineaux

Seine

Austria:

DR. PAUL STEFAN

Hamerlingplatz 27

Vienna

Cuba:

CARIDAD BENITEZ

B250 Vedado

Havana

Subscription Rates: U. S. A. and Possessions, \$3 a year;

Canadian and Foreign, \$4. Single Copies, Twenty Cents

Copyright, 1932

## "Acknowledged Masterpieces" and "Debatable Music"

EXTREMES bring reactions in music, as elsewhere. In announcing that Philadelphia Orchestra programs of the new season will be devoted to "acknowledged masterpieces" rather than to "debatable music," those responsible for the destinies of that orchestra would appear to be confessing that in recent seasons the number of experimental compositions has outrun the appetite and the powers of assimilation of Philadelphia audiences.

It is worthy of notice that the announcement is predicated upon what "audiences prefer," though why the preference for "acknowledged masterpieces" as against "debatable music" should have any particular relation to the difficulties of the day—"in times like these" reads the statement to the subscribers—is a fine point of psychology that we are not prepared to argue out to its conclusion. Those who love novelty for novelty's sake have always been a minority, though sometimes a very active one. Those who most relish that with which they are familiar have in every era been the great majority among listeners.

In "times like these," however, it is the part of wisdom of organizations appealing for their support to the many rather than the few, that they make sure of the many rather than the few. That, as we read it, is the real gist of the Philadelphia

Orchestra policy, a very simple and obvious one, with no such plot and counterplot concealed within as some would read into it. There are those who see in every such move, first of all, a blow at contemporary composers and their royalties, or the publishers who represent them. Unfortunately for composer and publisher, something of the kind does happen whenever there is a curtailment of novelties. But the actual saving to an orchestra is scarcely large enough—so small are the performing and rental fees in most instances—to justify a policy of the sort attributed to the Philadelphia Orchestra as a matter of essential economy.

As was pointed out by the editor of MUSICAL AMERICA, in an article in the New York Times, the cost in fees for all the new music played in the most extravagant of experimental years would be a very small fraction of what an orchestra pays a conductor. The printing of program notes is possibly a larger item of expense than performing fees.

Granted these premises, all questions of criticism with respect to a policy that would appear to inhibit or limit "first performances" may very well be held in abeyance. After all, programs are for audiences. Conceivably, there were more who were irritated than gratified by many of the new works of recent seasons. It is possible that an excess of extremist compositions, particularly in instances where several were to be found on one program, serving, as was sometimes the case, to cancel each other by a confusion or duplication of reactions, has hindered rather than helped the appreciation of the unfamiliar. A moratorium, so to speak, may be advisable to obtain a perspective. Let us wait and see, hoping meanwhile for more second performances of works brought out in the last twenty years, as was suggested by Serge Koussevitzky a year ago.

After all, this question of what constitutes an "acknowledged masterpiece" resolves itself into a matter of opinion, once a very limited number of symphonies, symphonic poems and kindred works has been disposed of—too limited, certainly, for a season's repertoire. A conductor with the courage of his convictions can still do contemporary music a service without forever embarking on uncharted seas. Give us a broad and a living view of what constitutes a "masterpiece" and perhaps we shall have no complaint. Here, as with novelty for novelty's sake, it is the extreme that might be disastrous. And to assume that the only acceptable masterpieces are those of men now dead is altogether extreme.

## Partial List of Musical America's Correspondents in the U. S. A.

### BALTIMORE

Franz C. Bornschein  
708 East 20th St.

### BUFFALO

Mary M. Howard  
44 Irving Place

### CINCINNATI

Samuel T. Wilson  
Apt. 23, Lockwood Court  
Woodburn Ave.

### CLEVELAND

Margaret Alderson  
11001 Euclid Ave.

### DETROIT

Herman Wise  
660 Hazelwood Ave.

### INDIANAPOLIS

Pauline Schellischmidt  
2917 Washington Blvd.

### KANSAS CITY, MO.

Blanche Lederman  
Armour Blvd. and Cherry  
Newbern Hotel

### LOS ANGELES

Hal D. Crain  
625 S. Van Ness Ave.

### MILWAUKEE

C. O. Skinner  
3961 N. Stowell Ave.

### MINNEAPOLIS

Dr. Victor Nilsson  
1017 Lumber Exchange

### PHILADELPHIA

W. R. Murphy  
The Public Ledger

### PITTSBURGH

William E. Benswanger  
5429 Aylesboro Ave.

### PORTLAND, ORE.

Jocelyn Foulkes  
475 Schuyler St.

### ROCHESTER, N. Y.

Mrs. Mary Ertz Will  
263 Stonewood Ave.

### ST. LOUIS

Mrs. Herbert W. Cost  
5533a Cabanne Ave.

### SAN FRANCISCO

Marjory M. Fisher  
Alexander Hamilton Hotel

### WASHINGTON, D. C.

Alfred T. Marks  
The Iowa

### WORCESTER, MASS.

John F. Kyes, Jr.  
Box 271, Maple Street  
West Boylston

## Personalities



A Major Triad in an International Score. Tilly de Garmo (Left), Soprano of the State Opera in Berlin; Doris Doe, Contralto of the Metropolitan Opera, New York, and Fritz Zweig, a Conductor of the Berlin State Opera

**Vecsei**—A denial has been issued by the violinist of the statement that he had become a Buddhist and was about to forsake his artistic career.

**Mackenzie**—At a recent luncheon of the Scottish School Music Association, Compton Mackenzie, the well-known author, who is the Lord Rector of Glasgow University, made an address on the value of music as a cultural factor in education.

**Kubelik**—In spite of the fact that he has lost his entire fortune, Jan Kubelik declares that he still feels young at fifty-two and in the looking-glass is only twenty-five. He intends writing a book on the history of the violin which, he says, "is a mystery."

**Mascagni**—The Ente Polifonico Nazionale has recently elected Pietro Mascagni president. The society, various groups of which exist in Rome and other Italian cities, has as its object the resuscitation of important Italian choral works of the sixteenth and seventeenth centuries.

**Weinberger**—The composer of "Schwanda," Jaromir Weinberger, has recently completed a work entitled "A Bosnian Rhapsody" for solo soprano, chorus and orchestra, said to be destined for a first performance in Minneapolis during the coming winter under the baton of Eugene Ormandy.

**Koner**—An honor recently received by Pauline Koner was an invitation from the ruler of Egypt to give a dance recital before the court at Cairo. From Egypt, where Miss Koner gave a number of performances she was scheduled to go to Palestine to study the dances of that country, then on to Paris for more public appearances.

**McCormack**—When asked at his silver jubilee concert in the Royal Albert Hall, London, how it felt to celebrate such a jubilee in the singing world, John McCormack replied: "It is a wonderful feeling, but it is perhaps more wonderful to hope that I may be able, God willing (and the public!), to celebrate my golden jubilee in singing."



# What They Read Twenty Years Ago

in MUSICAL AMERICA for October, 1912

## Has It Caught Up?

"America is fifty years behind the times in its neglect of voice culture" says Dr. Flatau of Berlin.

~1912~

## Yea, Verily!

Johann Sebastian Bach is the charitable god to whom all musicians should offer a prayer before they sit down to work, that he may save them from sin and guard them from mediocrity.

~1912~

## We Still Wait

As Berlioz, Wagner and Strauss have shown what can be done with orchestras of great complexity "we thank them but we make our bow and return a little nearer to first principles," says Granville Bantock.

~1912~

## Marking an Epoch

(Headline) STOKOWSKI MAKES PHILADELPHIA DEBUT: Effects Complete Conquest of Audience as He Assumes Symphony Conductorship.

~1912~

## Fade Away, Tristan und Isolde!

That Wagner wrote nothing quite as great as "Pelléas et Mélisande" is the belief of George Copeland, the Boston pianist.

~1912~

## Take Notice, Napoleon!

Tchaikovsky is the man who made the year 1812 famous.

~1912~

## So Do I!

(From Berlin) I wonder whatever could have induced Frieda Hempel, the newly engaged color-



Assembled at the Home of the Late Leopold Auer at Loschwitz Near Dresden, in 1912, Were Kathleen Parlow and Mischa Elman, Two of the Master's Most Distinguished Pupils

atura prima donna of the Metropolitan, or her friends to allow the papers to publish that she is to receive the highest salary paid to any of the female artists at the Metropolitan.

~1912~

## Oh, Now, Really!

The performance of "Meistersinger" in Munich may be compared favorably with those we are accustomed to hear at the Metropolitan Opera House.

## PHILHARMONIC SOLOISTS

### Artists Announced to Appear With Orchestra in Present Season

Celebrated artists will be heard with the New York Philharmonic-Symphony Orchestra in the 1932-33 season. Ernest Schelling is to be piano soloist in concerts conducted by Arturo Toscanini on Oct. 20 and 21. Also to appear under Toscanini's baton are: Mishel Piastro, concertmaster, Nov. 10 and 11; Alfred Wallenstein, first 'cellist, March 23 and 24, and Remo Bolognini, assistant concertmaster, April 5 and 7.

Soloists announced in the course of Issay Dobrowen's leadership are Eunice Norton, American pianist, at the students' concert of Dec. 3, and Egon Petri, pianist, to appear on Dec. 18 in the Metropolitan Opera House and in Carnegie Hall on Dec. 25.

Performers to be heard under Bruno Walter are: Josef Hofmann, Jan. 14 and 15; Serge Prokofieff, Jan. 19, 20 and 22; Lotte Lehmann, Jan. 29 in Brooklyn and Jan. 23 in Philadelphia; Walter Gieseke, Jan. 24 and 25 in Washington and Baltimore and Feb. 2 and 3 in New York; Nathan Milstein, Feb. 4 and 5; Efrem Zimbalist, Feb. 11 and 12; Ossip Gabrilowitsch, Feb. 16, 17 and 26; Jeannette Vreeland and Sigrid Onegin in Mahler's Second Symphony, Feb. 23 and 24. Mr. Piastro and Mr. Wallenstein will play Brahms's Double Concerto under Mr. Walter's baton.

### Criticisms of Piano Class Instruction are Answered

"Answers to Criticisms of Piano Class Instruction" is the title of a brochure published by the National Bureau for the Advancement of Music, Inc. The authors are Ella H. Mason, head of the National Bureau's piano class department and teacher of piano class methods in summer sessions at Columbia University, and Raymond Burrows, lecturer in music education at Teachers College, Columbia University, and director of piano classes in the Horace Mann School.

## LIBRARY ACQUIRES RARE INSTRUMENTS

### Specimens Bought from Dolmetsch for Folger Collection in Washington

WASHINGTON, Oct. 5.—Six ancient instruments have been bought from the collection of Arnold Dolmetsch in Haslemere, England, for the Folger Shakespeare Memorial Library in this city. They are to be placed on exhibition in the newly-completed building adjoining the Library of Congress. The instruments are typical of those used in Shakespeare's time. Mr. Folger had contemplated buying them for several years prior to his death in 1930.

Included in the group are a lute made by Michele Flauto at Padua, Italy, in 1598, and an Italian cypress wood clavichord which Mr. Dolmetsch considers "a unique example." The latter was made in 1600. Another specimen is an Italian cypress wood wing-shape virginal or clavicembalo, with music desk. It is suggested that it belonged to a composer who wrote his music at the instrument. The date is about 1610.

An English treble viol is an exceptionally beautiful example, made by John Strong, of Somerset. The grain of the wood at the back suggests the outlines of a tortoise. The back of an English viola da gamba, dating from about 1615 and called by Shakespeare "viol de gamboys," is beautifully inlaid.

An Italian pentagonal virginal without a stand, evidently intended to be placed on a table, is of cypress wood ornamented with ivory and with a beautifully-carved rose.

ALFRED T. MARKS

## YOUNG ARTIST PRIZES

### Awards Listed by Federated Clubs in Conjunction with Schubert Memorial

Cash awards of \$1,000 each for winners of first places are announced for the young artist contest to be held by the National Federation of Music Clubs in conjunction with the Schubert Memorial, Inc. The classifications are: piano, violin, 'cello, organ, high or low female voice, high or low male voice, and opera voice (man or woman). Two artists from the winners in voice, piano, violin and 'cello will be chosen by the Schubert Memorial for an appearance with orchestra in New York.

State auditions are to be held in March, 1933, winners next entering the district competitions. Those who win in the districts will appear at Minneapolis in the week of May 23, at the National Biennial, where final awards will be made.

### Rudolph Ganz Composes Symphonic Suite and Other Works

Rudolph Ganz has composed a new symphonic suite for orchestra. It reflects various aspects of America, the first movement depicting "The Golden Gate"; the second, "A Lodge of Pines in the Rocky Mountains"; and the third, "Chicago."

A series of "Animal Pictures," recently completed by Mr. Ganz, will be performed for the first time this fall by the Los Angeles Philharmonic Orchestra. A piano version will be published by Carl Fischer, Inc. Twenty animals "not previously glorified in music" are represented in the work, Mr. Ganz explains. Among them are the alligator, the chipmunk, the flea, kittens, chickens and polar bears.

## INSTITUTE OF MUSICAL ART

of the

## JUILLIARD SCHOOL OF MUSIC

FRANK DAMROSCH, Dean, 120 Claremont Avenue, New York, N. Y.

A School for Serious Students All Branches Moderate Tuition Fees

### SPECIAL ANNOUNCEMENT

A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education. Catalogue sent on request.

## (FRANK) (ERNESTO) La FORGE-BERUMEN STUDIOS

VOICE

PIANO

La Forge voice method used and endorsed by Mme. Margaret Matsenauer, Miss Emma Otero, Messrs. Lawrence Tibbett, Richard Crooks, Harrington van Hoesen, and many others.

Also endorsed by Dr. W. J. Henderson.

14 West 68th St., New York, N. Y.

Weekly radio programs WABC (Columbia System) Thursdays at 3:00

Tel. TRafalgar 7-8993

Mason & Hamlin Piano

VICTOR

RECORDS

MADE

PIANO

Rosa Ponselle

METROPOLITAN  
MUSICAL BUREAU  
118 W. 57th St.,  
New York City

## JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction  
D. F. McSWEENEY  
113 West 57th Street  
NEW YORK  
Steinway Piano



**"Newest Idea in Concerts  
achieved a great triumph"**

—*Milwaukee Sentinel, Feb. 22, 1932*

**A RECORD FIRST SEASON**

# GUY MAIER'S "MUSICAL JOURNEYS"

New York City—5 Concerts

## Other Engagements

Pittsburgh	Springfield
St. Louis	Peoria
New Orleans	Danville
Milwaukee	Decatur
Providence	La Grange
Louisville	De Kalb
Lawrence	Mason City
Wichita	Wausau
Joplin	Clarksburgh

**"SOMETHING NEW  
With Great Possibilities"**

—*Pittsburgh Post Gazette, Jan. 23, '32*

## and more engagements

Dunkirk	Raleigh
Mt. Vernon	Tulsa
Great Neck	Ponca City
Amsterdam	So. Orange
Poughkeepsie	Bridgeport
Saratoga	New Britain
Springs	Fairfield
Middletown	Pawtucket
Elmira	Toledo
Corning	Lima
Canajoharie	Mansfield
Waynesburg	Chillicothe
Beaver Falls	

**"The Pied Piper  
of the Piano"**

—*Los Angeles Examiner*

**Management  
NBC ARTISTS SERVICE**

711 Fifth Avenue, New York  
GEORGE ENGLES, Managing Director  
—Steinway Piano—

**Henriette Bagger Is  
Applauded in Denmark  
by Noted Personages**



Henriette Bagger, Mezzo-Soprano, at an Old Port Near Copenhagen, Where She Spent the Summer

Distinguished persons heard Henriette Bagger, who returned to America on the Kungsholm, when she sang in Denmark in the course of her three-months' summer visit to that country. A concert she gave in Copenhagen, at the home of F. W. B. Coleman, American Minister, was attended by Sir Thomas Hohler, the British Minister, the Princess Viggo (formerly Miss Sreen), and many prominent members of musical and diplomatic circles of the city.

Two programs were given by Miss Bagger in the English Church, and she was also heard over the radio.

## Chamlee Flies to Pacific Coast Opera Engagements

Mario Chamlee, who completed a series of four broadcasts in the Nestle Hour series over WJZ on Friday night, Sept. 30, took a plane Saturday morning, and flew all day and night to arrive in Los Angeles in time for a rehearsal Sunday noon, which preceded his appearance with the Los Angeles Grand Opera Company Monday night. This was the opening night of the opera, and the tenor sang the leading role in "La Traviata."

For the first time in his career, Mr. Chamlee will sing Wagnerian roles when the company goes on to San Francisco, being scheduled for "Die Meistersinger" on Oct. 18 and "Lohengrin" on Oct. 25. Houses for both performances are already sold out.

Mrs. Chamlee (Ruth Miller, soprano), also flew to the coast on Oct. 6, to hear the performances.

## Ruth Posselt Will Appear with Paris Symphony and Tour Europe

BOSTON, Oct. 5.—Ruth Posselt, American violinist and winner in 1929 of the Schubert Memorial Prize, will appear with the Paris Symphony Orchestra under the baton of Pierre Monteux on Dec. 4. Miss Posselt has been spending the summer at St. Jean-de-Luz, France. She was coached for a European tour, which is to begin this month, by her teacher, Emanuel Ondricek of New York and Boston. She is to return to the United States for concert engagements early in January.

## Rosenstein Returns from Europe

FOLLOWING a long residence abroad, Arthur Rosenstein has returned to New York, where he will devote his time to coaching singers in opera, lieder, radio and all phases of classic and modern song repertoire. During his stay in Europe Mr. Rosenstein was conductor at a number of German opera houses, among them Lübeck, Münster and Oldenburg, where he was music director. He was for five years associated with Furtwängler in Mannheim as corepetiteur. He was engaged as general music director for the opera in Helsingfors, but due to local financial difficulties the engagement was not fulfilled.

After this he acted as first conductor at Mannheim for a year and then went to Paris as conductor and first assistant to Bruno Walter for the 1928 Mozart Cycle. During this time he conducted successfully orchestral concerts over Paris Radio. Returning to Berlin he was accompanist and coach for leading European artists, among them the famed Lilli Lehmann.

Mr. Rosenstein was a prominent figure in New York before he went abroad, as accompanist for such artists as Emma Eames, Geraldine Farrar, Olive Fremstad, Alma Gluck, Elena Gerhardt, Enrico Caruso, Emmy Destinn and others of the world's great artists at the Bagby Morning Musicales, of which he was official accompanist. Last season, while on a visit to this country, he supported

## Reinald Warrenrath to Head Cast in New Kern-Hammerstein Show

Reinald Werrenrath has been engaged as the star in a new production to appear on Broadway soon, "Music in the Air," which is called a "song-play" by Jerome Kern, who has written the music. The book is by Oscar Hammerstein, II. Rehearsals are now under way. Peggy Fears is the producer.

Natalie Hall and Walter Slezak are other principals, and Tullio Carminati and Al Shean will also be in the long cast. The theatre and date of opening will be announced later.

## Willem Durieux String Quartet to Appear at University

The Willem Durieux String Quartet, consisting of members of the Willem Durieux Chamber Music Ensemble, will give a concert at New York University, and assist at four lectures to be delivered by Percy Grainger, head of the music department of the university's College of Fine Arts.



Arthur Rosenstein, Noted Coach and Accompanist, Who Is Again Active in New York

Mme. Farrar in her farewell recital at Carnegie Hall.

During the summer he has appeared in two recitals with the Duchesse de Richelieu, at Southampton, L. I., and East Hampton, and with Michael Bartlett, tenor, at East Hampton. On Sept. 27 he appeared with Clarence Whitehill in New York. He has opened his studios at 600 West 111th Street.

## Walter Rose Whittlesey Retires from Congressional Library

WASHINGTON, Oct. 5.—Walter Rose Whittlesey, assistant chief of the music division of the Library of Congress, has retired. Mr. Whittlesey served in the library for over thirty-five years, and was acting chief of the music division from 1917 to 1922, prior to the appointment of Carl Engel, the present chief. He is widely known as an authority on early American music.

Upon his retirement Mr. Whittlesey was presented by the personnel of the music division with a Chippendale arm chair.

A. T. M.

## Howard Wade Kimsey Resumes Activities in New York

Howard Wade Kimsey, bass, widely known as a community song leader, has resumed his activities for the season in New York. Mr. Kimsey spent the summer taking charge of the music at the Brooklyn Rotary Club Boys' Group at Riverhead, Long Island.

## PASQUALE AMATO

announces

THE  
REOPENING OF HIS STUDIO

at the

HOTEL ANSONIA  
NEW YORK

Tel. SU. 7-5976

By appointment only



## Viennese Singers Honor Mozart



The Vienna Sängerknaben, Who Sang Choruses by Mozart at the Dedication in Bad Gastein of a Tablet Commemorating the Recovery of the Composer's Mother from an Illness. A Long Tour of America, Beginning in Washington on Nov. 1, Will Be Made by the Singers When They Come to This Country for the First Time Under the Management of S. Hurok

### NEW ACADEMY OF ARTS IS OPENED IN NEW YORK

Music, Drama, Painting, the Ballet and Sculpture Included in Curriculum

The Academy of Allied Arts, a new institution, has been opened on West Eighty-sixth Street, near the corner of Riverside Drive. Dr. Vassily Savadsky, composer and pianist, and conductor of the International Symphony Orchestra, and Leo Nadon are the artistic and administrative directors.

Members of the faculty include: Anton Witek, Alma Witek, Dr. Istok, violin; Dr. Savadsky, Maria Savadsky, Nina Grosavitch, piano; Leo Nadon, Valentine Nadon, voice; Doris Humphrey, Charles Weidman, Julie Hudak, dance; Dimitry Romanovsky, Vladimir Ivanoff, painting; Miss Reuter, sculpture; Miss Perold, Miss Lefevre, languages.

### Omaha Symphony Inactive This Season

OMAHA, Oct. 5.—The Omaha Symphony Association has voted to discontinue the activities of the Omaha Symphony Orchestra for this season. This does not, however, mean that the orchestra is to be permanently abandoned. Joseph Littau, who has been conductor of the orchestra for the last two seasons, has been engaged to conduct at a Chicago theatre.

M. G. A.

### Johnstown Municipal School Band Holds Summer Series

JOHNSTOWN, PA., Oct. 5.—The Municipal School Band of Johnstown, composed of present and former students of

the High School, recently brought to a close its first series of summer concerts, given in different parts of the city under the auspices of the Municipal Recreation Committee. These concerts were conducted by Edmund D. Horner, instructor of music in the Cochran Junior High School. It is expected that the band will become a permanent organization.

### SUMMER SCHOOL CLOSES

Many at Music Education Sessions at New York University

The Summer School of the New York University Department of Music Education closed a successful six weeks' session recently. Four hundred students from thirty states were in attendance. The student body consisted almost entirely of supervisors of music and special teachers of music in high schools, normal schools and colleges. An unusually large proportion were graduate students.

The Isidore Luckstone vocal scholarship was won by Margaret Dennis, teacher of voice in DePauw University, Greencastle, Ind. The Frank Luker piano scholarship was won by Alora Cress, Yonkers, N. Y.

Three public concerts and a Dalcroze Eurythmics demonstration were given during the session. The student recital program was given by Lyda Neebson, soprano, teacher of voice, Mary Baldwin College, Staunton, Va.; Mark Hoffman, pianist, Merrill, Wis.; Dale Gilliland, baritone, Grand Rapids, Mich.; Henri Arthur, tenor, New York; and Arthur Aaron, 'cellist, New York. The Orchestral Society, John Warren Erb conducting, closed the program.

The program of the concert by the Orchestral Society, with Mr. Erb as conductor, included compositions by two members of the faculty, Vincent Jones and Paul Stoeving.

The closing concert of the session was given by the chorus of the Department of Music Education, numbering 250, under the direction of Dr. Hollis Dann. The accompanists were Mr. Luckstone and Frank Luker, faculty members.

Additional musical programs and group singing by all departments of the summer school were planned and directed by Roy Parsons, director of music, Highland Park, Mich.



## KINDLER

AS GUEST CONDUCTOR WITH  
THE PHILADELPHIA ORCHESTRA  
AUGUST 13, 14, 15, 1932

Hans Kindler acclaimed as Conductor. (Headline.)

*Phila. Inquirer, Aug. 14, 1932*

Hans Kindler wins ovation. (Headline.)

*Phila. Evening Bulletin, Aug. 15, 1932*

The audience insisted on hearing the work again. It was the second time in three years' history of concerts at the Dell that a work had to be repeated.

*Phila. Public Ledger, Aug. 15, 1932*

The Bolero had a reception out of all proportion to its musical merits. However, it is more than likely that most of the applause was for Mr. Kindler himself.

*Phila. Public Ledger, Aug. 15, 1932*

### KINDLER IN DOUBLE TRIUMPH (Headline.)

Hans Kindler ended his stay as guest conductor of the Philadelphia Orchestra last night with a double triumph. Before the largest Monday night audience of the season he appeared both as conductor and cello soloist.

The outstanding feature was Kindler's reading of Brahms' Fourth Symphony. He made the composition sound less austere than is usual by subtle changes in tempo and dynamic effects. Rarely has the Orchestra shown so beautiful a tone quality as last evening. He brought the evening to a triumphant close with a stirring performance of Liszt's "Les Preludes," receiving another ovation.

*Phila. Public Ledger, Aug. 16, 1932*

ARTHUR JUDSON

Steinway Building

New York

## Cincinnati Conservatory of Music

Under Auspices of the Cincinnati Institute of Fine Arts and Affiliated with the University of Cincinnati

HERBERT WITHERSPOON, Director of Music  
A COMPLETE SCHOOL OF MUSIC  
AND DRAMATIC ART

Public School Music (Accredited)

Students may enter at any time

New Department of Band Music

under direction of Frank Simon

For catalogue and information address  
Registrar, Dept. M.A., Highland Avenue and  
Oak Street, Cincinnati, Ohio



# JOURNEYS IN THE PATHS OF GREAT MUSICIANS

**Guy Maier Returns from Travels Through Europe in Quest of Material for Unique Programs—Visits Mme. Grieg and Gathers New Data Relative to Composer's Life and Work—Adopts Routes Taken by Chopin and George Sand Through Southern France.**

SUMMER time in Norway, where a mysterious dim light prevails throughout the night; informal talks with Mme. Nina Grieg, the composer's widow; visits to Salzburg, Munich, Spain, the Island of Majorca and other places of historic interest—these were happy experiences of Guy Maier in his quest for musical and photographic material to be used in the "Musical Journeys" he will present in America this season. Returning to the United States, Mr. Maier speaks with enthusiasm of the tour and of the results he obtained.

"Mme. Grieg," he says, "is a very energetic and active lady. The visit with her was delightful. By the pale light of the northern summer night, we took some lovely pictures from the windows of Grieg's little 'tune' (composing) house. You see, as it was June and the latitude of Norway is the same as Alaska, it never became really dark at night. Even at midnight, there was always a strange, almost theatrical, twilight. Some remarkable pictures of these 'white' Norwegian nights were taken by Mrs. Maier, the official photographer of our party.

## Processional Ceremonies

"We also have a perfect series of Norwegian bridal processions, baptismal ceremonies and peasant dances—everything, in short, except a colorful funeral procession, which Mrs. Maier refused to 'shoot.' We found much new material



Guy Maier Discusses Grieg's Music with Mme. Nina Grieg, the Composer's Widow, in the Mysterious Light of a Norwegian Summer Evening at Voss

relating to Grieg, and also to Björnson and Ole Bull.

"Previously we stopped at Oslo, but we did not stay long, for although Grieg lived and conducted concerts there for many years, the city has practically no interesting associations with him. But when we travelled across the country, by the magnificent mountain railway to Bergen—then we really were in Griegland. After visiting Mme. Grieg at Voss, where she spent the summer, we went on to 'Trolldhaugen,' the composer's home near Bergen, and put in several days at his favorite little village of Lofthus."

Mr. Maier worked for three weeks in Berlin with his former teacher, Artur Schnabel, "who is even a greater man, musician and artist than ever." The party adopted the route taken by Chopin and George Sand in their trip through Southern France, went through Spain

by motor and into Provence and "Roman" France.

"In Salzburg and Munich," Mr. Maier says, "we secured additional material for the already quite complete 'Musical Journey Through Bavaria and Austria.' This 'Journey' follows Mozart and Schubert in their wanderings through these lands, and also has an amusing excursion into Ischl to renew our acquaintance with Brahms and Johann Strauss."

The "Musical Journey Through Austria and Bavaria" constitutes one of the programs Mr. Maier will give in New York this season. Lee Pattison will assist at this event, which is to take place in the Barbizon-Plaza on Nov. 27. Mr. Maier's annual Children's Musical Festival is to be held in December.

Mr. Maier's schedule for public appearances is so heavy that he has been obliged to give up his teaching activities at the University of Michigan.

## Bertha Ott Opens New Managerial Quarters in Chicago

CHICAGO, Oct. 5.—Bertha Ott, impresario, has opened new quarters in the Kimball Building. Miss Ott will open her season with a recital by Fritz Kreisler in Orchestra Hall on Oct. 23. Sergei Rachmaninoff will be her next attraction in the same auditorium. A concert course in the Loyola Community Theatre will be opened on Nov. 14 by Lucie Weston, soprano.

Recitals by winners of awards bestowed by the Society of American Musicians will also be under Miss Ott's management, and she is arranging recitals for the following resident artists: Glenn Dillard Gunn, Viola Cole Audet, Esther Goodwin and Edward Collins.

## Arthur Hadley Is Engaged for Bangor Festival

Engagements recently fulfilled by Arthur Hadley, tenor, have included concert and radio programs in addition to his appearance at festival concerts given by the Bar Harbor Choral Society. As a result of his success at the first Bar Harbor concert, Mr. Hadley was asked to contribute an extra group to the second program, in addition to his solo in "Hiawatha's Wedding Feast." He was also immediately engaged for the Bangor Festival to be held next spring.

Other appearances of Mr. Hadley, who is soloist in the Church of the Incarnation, Brooklyn, have been made at Suffern, N. Y., and Tuxedo Park.

## FIRST CONCERT GIVEN BY SYDNEY ORCHESTRA

**Australian Players Score in Competent Performance—String Quartet and Pianist Gain Approbation**

SYDNEY, AUSTRALIA, Oct. 1.—In its initial concert, given recently in the Town Hall, the City of Sydney Orchestra played with marked ability and confidence. Howard Carr, the conductor, had obviously worked to advantage with the thirty players; and their performance of quasi-popular music, such as the Dance of the Hours from "La Gioconda" and the Barcarolle from "The Tales of Hoffmann," was competent. Alfred Cunningham, singer, and Ernest Truman, city organist, were soloists.

A later program was led by Stan Porter as guest, with twenty additional players recruited from the Regent Theatre.

Artistic concerts have been given by Beatrice Tange and by the Sydney String Quartet. Miss Tange, a Sydney pianist of exceptional attainments, studied under Henri Verbrugghen when he was in charge of the Conservatorium here, and later with Teichmüller in Leipzig, where she gave successful recitals.

## HAPPENINGS IN UTICA

**Societies and Individual Musicians Are Active**

UTICA, N. Y., Oct. 5.—The Musicians Forum held its first meeting of the season with Sara P. Maybury presiding. Hugh Hughes, associate editor of the Utica Daily Press, was the speaker.

Rehearsals of the Philharmonic have begun under the baton of Samuel J. Evans. Burrian Rankin Shute is conducting rehearsals of the Civic Musical Society.

So many pupils in the public schools are violin students that Bertha Dean Hughes, music supervisor, has arranged classes under the direction of Marjorie Roberts and Leah Sladusky.

Alice H. Smith, violinist, and Carolyn Ridenour, singing teacher, have joined the staff of the Alderwick Music Studios. E. K. B.

## Arthur Shattuck to Tour Under Copley Management

Arthur Shattuck, American pianist, will begin an American tour under the management of Richard Copley late in December. Mr. Shattuck is fulfilling European engagements during the autumn.

**RUDOLPH GANZ**  
Pianist-Conductor



Steinway Piano  
Duo Art Records  
Victor Records

NBC ARTISTS' SERVICE  
George Engel, Managing Director  
711 Fifth Avenue, New York

LOUIS

**PERSINGER**

WHOSE NAME REMAINS INSEPARABLY LINKED WITH

**YEHUDI MENUHIN**

**RUGGIERO RICCI**

**GUILA BUSTABO**

HAS RETURNED TO  
**NEW YORK CITY**

468 RIVERSIDE DRIVE

ETHEL  
**MACKAY**  
Soprano

MARY  
**EMERSON**  
Pianist

**JOINT RECITALS**

Teacher of Singing  
and Vocal Technique as Taught by

**EDMUND J. MYER**

Address: 38 East 85th Street, New York

Teacher of Piano  
and the Methods of

**TOBIAS MATTHAY**

Telephone: BUTterfield 8-7993



# THE DEDICATION RACKET: AN EXPOSÉ

**Young American Composer Faces Obstacle of Ultimatum "No Dedication, No Performance"—Dedication Sunk to Level of Commodity to Be Bartered—Guilt Laid Partly to Singers, Partly to Composers Themselves—Kernochan Points Out Mischief Done and Suggests a Solution**

By MARSHALL KERNOCHAN

## PROLOGUE

Scene: A Concert Hall.

Characters: MRS. BABBITT, who has dragged her reluctant husband to MADAME CHESTI's song recital. MR. BABBITT, merely a "walk-on."

A WELL-INFORMED MUSICIAN, merely a grin.

Time: Nearing the final group of songs (the ones by American composers, generally placed last for the excellent reason that the critics, who always leave early, might otherwise notice them!)

MRS. BABBITT (*settling comfortably back in her seat*): Here's a new song by Jones dedicated to Madame Chesti. How lovely! He must be a great friend of hers.

(*Straightway within the sweetbread which does duty for her mind arises a beautiful picture—more than faintly colored by her movie-going habits—of the Great Diva, stooping to recognize the Humble Young Composer starving in his garret, and receiving in return the grateful offering of the latest flower of his genius.*)

THE WELL-INFORMED MUSICIAN (*who occupies the adjoining seat*) cannot refrain from a sardonic grin.

END OF PROLOGUE

## FLASH-BACK

Scene 1. Studio of a singing teacher in whose company Jones had several times betrayed Mr. Volstead.

Time: Six months before the prologue.

Characters: JONES, MADAME CHESTI, A VOCAL TEACHER.

V. T. (*who has been putting MADAME CHESTI through her daily garglings and who welcomes JONES's intrusion as something of a relief*): Madame Chesti, I want you to meet my dear friend, Mr. Jones, who is, you know, a composer with considerable of a reputation.

MME. C. (*pompously*): Ah, Meester Jones, you veel write me a song, hein? ant maybe I veel seeng it for you.

JONES: I have a good many successful published songs, Madame, which I think would lie nicely in your voice. Can't I show them to you?

MME. C. Oh, no! I want no songs the others have sung. No, no! Eet must be dedicate' to me. Why, Meester—and Meester—they have all written me songs. (*She preens herself with sweet imperiousness*).

JONES, (*stiffly, realizing anew the profound truth that the merits of a song,*

Marshall Kernochan, the author of the accompanying indictment of the situation now existing, whereby dedication of works to singers and organizations by composers has become virtually a racket, is in a position to speak with authority on his subject. He is well established as a composer of songs and choral works over a period of years, and was music critic for the last two years of "The Outlook."—Editor, MUSICAL AMERICA.



Marshall Kernochan, Who Flays a Current Musical Practice and Offers a Drastic Remedy

*like the flowers that bloom in the spring, have nothing to do with the case—the situation being no dedication, no performance*): I'll see what I can do. (*He goes out.*)

Scene 2. JONES's studio. JONES alone. He takes down from a shelf a large sheaf of unpublished manuscripts.

JONES (*muttering*): I wonder what I can find to suit the old hen. Maybe this. (*He examines one of the sins of his early youth, its text dealing mainly with birds, flowers, the moon and YOU, the last word being set to a final blasting high C.*) That ought to be "blah" enough to suit her. (*He goes to a desk, writes at the head of the ancient manuscript: "To my dear friend, Madame Chesti, in deepest homage and admiration," and mails it promptly to the great "artiste."*)

END OF FLASH-BACK

## ARGUMENT

(Wherein enters a mystery, and a solution is attempted).

THE foregoing, while possibly a bit exaggerated, is by no means an unfair statement of a very considerable evil, one which has grown steadily until it has become one of the greatest obstacles to be faced by the younger American composer with his reputation still to be made. In every field, not even excluding the choral and orchestral, he is frequently confronted with the same ultimatum, whether stated or implied: "no dedication, no performance." That which was once a free and beautiful offering from the artist to one whom he desired to honor, or to whom he wished to testify his friendship, is now exacted as a price.

The dedication of a piece of music has sunk to the level of a commodity, as if it were so much flour or beans. It has, in fact, become just another racket. And the young composer quickly and unhappily discovers that, if a musical work—whatever its merit—bears a dedication, it will probably be performed solely by the person to whom or the organization to which it is dedicated. Only in isolated cases will anyone else touch it. Yet, if he does not dedicate it, the chances are that it will never be performed at all.

The choral and orchestral organizations are, of course, less guilty in this respect than the singers; for here we have many men of genuine musicianship and broad sympathies, although these, alas! are at that somewhat outnumbered by the dedication-hunters.

The composer himself is by no means guiltless in all this. Only too often he is the first to offer a dedication as the price of a performance. In the present, even more frequently than in the past, dedications of many new works are being hawked about by their composers to whomsoever will perform them, or even hold out the faintest hope. That this is a shortsighted policy should be only too evident.

It seems to the writer that the only remedy for this situation is that the composer should set his face sternly against dedicating the fruit of his labors to any but his personal friends, or to such artists as he so desires to honor, without thought of performance. He may in this way lose several opportunities for a hearing; but he will at any rate keep some things which, if he be worth his salt, should be infinitely more precious to him: his dignity, his artistic integrity and, last but not least, his self-respect.

## University Chorus to Give Oratorio in Riverside Church

Oratorio performances of the Columbia University Chorus, conducted by Walter Henry Hall, will be given in Riverside Church by special arrangement with the Rev. Henry Emerson Fosdick. The first of two concerts will include excerpts from "Messiah" and Bach's "Christmas Oratorio." Membership is not limited to university students. Warren E. Traub is the secretary.

## Ted Shawn Appears at Peterboro

Two dance programs were given by Ted Shawn and his company at Peterboro, N. H., in July. This engagement was followed by appearances at Newport, Southampton, Stockbridge, Kennebunkport, West Falmouth and other summer resorts.

## Downes Will Conduct Brooklyn Course of "Enjoyment in Music"



Olin Downes, Music Critic of the New York "Times," Who Will Have Charge of Brooklyn Institute Musical Programs

A course entitled "The Enjoyment of Music," announced by the music department of the Brooklyn Institute of Arts and Sciences, will be conducted by Olin Downes, music critic of the New York Times. Fifteen programs with eminent artists are listed, and Mr. Downes will discuss the music performed. Subjects are to include solo instrumental and vocal music, opera, chamber music and the evolution of the orchestra.

The schedule, to begin on Oct. 17 with an appearance of Lawrence Tibbett, will continue until April 5. Artists and ensembles announced are: Albert Spalding, the Barrère Little Symphony under Georges Barrère, José Iturbi, Lotte Lehmann, the Schola Cantorum with Hugh Ross conducting, Lily Pons, Walter Gieseking, the Roth String Quartet, Harold Bauer, Göta Ljungberg, the London String Quartet, John Erskine, Ernest Schelling, Josef Hofmann, the Boston Symphony Orchestra under Serge Koussevitzky. Mr. Downes is to take part as pianist in a March program.

The course will be held in the Brooklyn Academy of Music.

## HUGO KORTSCHAK

Violinist

Private Lessons, Ensemble, Advice on Teaching

Studio:

Tel. ATwater 9-7579

155 East 91st St., New York

## OSCAR COLCAIRE

Leading Tenor Chicago Civic Opera Ass'n

Available: Concerts, Recitals, Festivals.

Management

Annie Friedberg

250 West 57th St.

New York



## Pianists Gather for Summer Work



Wagner

Lee Pattison, with Active Members of His Concert Class at Chautauqua

LEE PATTISON will direct the piano department of Sarah Lawrence College in Bronxville, N. Y., this winter, and will make frequent trips to Chicago, where he has been appointed artistic adviser of the National School of Musical Education. He is also engaged for a number of recitals, beginning in Worcester, Dec. 13.

As head of the piano department at Chautauqua this summer, Mr. Pattison reported that the percentage of talented students was unusually high. He appeared himself at eighteen different concerts in the course of the season there, giving recitals and taking part in programs of the Symphony Orchestra in addition to his teaching activities.

### AWARDS AT ROCHESTER COVER MANY SUBJECTS

#### Eastman School Bestows Scholarships On One Hundred and Seventy-Six Students

ROCHESTER, Oct. 5.—The Eastman School of Music, Dr. Howard Hanson, director, this year awarded scholarships to 176 students. More than 300 pupils applied, and sixty awards have been won by residents of Rochester. Twenty-four states, the Canal Zone and Hungary are also represented among the winners. Rochester winners are:

Merten Barlow, Wayne Barlow, Joseph Bernstein, Karel Brigham, Huntington Burdick, Harold Cardy, Richard Coddington, Robert Dawson, David Diamond, Mary Eidam, Marjorie Elperin, Arnold Friedman, Nancy Gay, Ben Goldfarb, Jeannette Gorecki, Pearl Gould, Muriel Gwinnell, Clara Heflin, Leon Hollerman, Harriet Hoppe, Lil-

lian Horak, Virginia Kaczmark, Simon Karacick, Chester Klee, Stanislaus Kulpinski, Isabelle Leo, Angelina Macri, Eleanor McCabe, Jesse Meltzer, Sebastian Mecurio, Martha Mook, Reonard Morey, Evelyn Musicus, Katherine Phillips, Louisa Pearulli, Antoinette Pietranico, Arline Piper, Venanzio Pitoni, Albert Presicci, Beatrice Pye, Mildred Rice, Sam Richlin, Harvery Rittenhouse, Ralph Rozzi, Harold Schatz, Albert Schoeper, Louise Skorapa, Annette Solomon, Geraldine Southern, Charles Starke, Mildred Stebbins, Anna Tafel, Helen Tighe, Robert Winslow, Carl Wirth, Doris Wuensch, Ruth Zimmer and Oliver Zinzmeister.

M. E. W.

### SCHOLARSHIPS GIVEN TO PEABODY STUDENTS

#### One Hundred and Two Musicians Compete for Awards in Baltimore

BALTIMORE, Oct. 5.—Otto Ortmann, director of the Peabody Conservatory of Music, announced the winners of nine three-year scholarships at the opening of the term on Oct. 1. One hundred and two competed and awards were made to the following:

Leah Effenbach, Washington, the Louis McLane Tiffany Piano Scholarship No. 1; Myriam Hamer, Charleston, S. C., the McLane Tiffany Piano Scholarship, No. 2; Ruth Kelemen, Annapolis, the Peabody Alumni Piano Scholarship.

The Eaton Voice Scholarship was awarded to John Alemy, of Greensboro, N. C. Everett Stevens, of Washington, won the Peabody Composition Scholarship, No. 2; Florence Layton, Columbia, Pa., the Peabody Organ Scholarship No. 2; Bernard Milofsky, Washington, the Chauncey Brooks Violin Scholarship; Arnold Kvam, Sioux City, Iowa, the Peabody 'Cello Scholarship, No. 2; and Alvin Holston, Baltimore, the Peabody Viola Scholarship, No. 1.

The one-year award was given to Florence Hyslop, of Portsmouth, Va.

### MacDowell Club Forms Non-professional Orchestra

The MacDowell Club of New York City is organizing a non-professional orchestra under the leadership of Sandor Harmati. He plans weekly rehearsals and two or more concerts.

### Swastika Quartet Changes Name to Curtis

PHILADELPHIA, Oct. 5.—The name of the Swastika Quartet, composed of Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole, has been changed to the Curtis Quartet.

## Paul Allen Takes Up His Pen

WITH the publication of a number of his new works by Riker, Brown & Wellington, Inc., Boston, Paul Allen reappears on the American scene as a composer. Mr. Allen was the winner some twenty years ago of the Paderewski Prize for his Symphony in D Major, and has put to his credit a number of operas, among them "Il Filtro," "Milda" and "The Last of the Mohicans," all performed in Italy, where he lived for years and was recognized as a composer of parts.

Mr. Allen has also written a Sonata for piano, a Trio for piano, violin and 'cello, solo works for violin and 'cello, a string quartet and shorter pieces for the piano all published abroad. His new works include an "Ave Maria" of real melodic quality, two songs for medium voice, "L'Oiseau Bleu," and "Malgré Moi" and a set of part songs for mixed voices to poems by Robert Herrick, William Oldys, Henry Carey, Shakespeare and Thomas Carew. His writing reveals mastery of his medium and a genuine creative impulse. A number of important performances of his music are now being arranged for the coming season.



Brown

Paul Allen, Whose Compositions for Solo Voice and Part Songs Are Among His New Works Which Have Been Recently Issued

### Puccini Opera Company to Tour in Outdoor Performances

Outdoor performances of opera at popular prices will be given on tour by the Puccini Opera Company, it is announced by Philip F. Ienni, manager. The itinerary, to begin in November, will include New Jersey, Connecticut, New York, Pennsylvania, the Middle West, South West and Pacific Coast. This summer the company has been heard in Bryant Park, New York.

The personnel of the organization on tour will include Santa Biondo, Marie Powers, Carolyn Andrews, Tina Grossi, Lola Monti-Gorsey, Grace

Berry, Edward Ransome, Pasquale Ferrara, Giuseppe Martino-Rossi, Mario Valle and others. Fulgenzio Guerrieri is the conductor.

### Grainger Begins Activities at New York University

Percy Grainger, pianist and composer, began his activities as head of the music department of the New York University College of Fine Arts on Sept. 20. He will also teach two courses in this department, according to an announcement made by E. Raymond Bosange, dean of the college.

## The World's Fastest Liners

# BREMEN

# EUROPA

TO ENGLAND - FRANCE - GERMANY  
FIRST - SECOND - TOURIST - THIRD

## The North German Lloyd

57 Broadway, New York Tel. BOWling Green 9-6900, or your local agent

**FREDERICK SCHLIEDER**

**TENTH SEASON**

**SUMMER INTENSIVE COURSES**

CHICAGO MUSICAL COLLEGE  
June 27—Aug. 6

OAKLAND, CAL.  
Aug. 8—Sept. 2

DENVER, COLO.  
(Dates to be Announced)

PHILADELPHIA CONSERVATORY  
All Year

SCHOOL OF SACRED MUSIC OF THE  
UNION THEOLOGICAL SEMINARY  
All Year

Send for Complete Data

27 WEST 72nd STREET  
NEW YORK



## Stars Twinkle Over Tea Cups



© Photo-Star, Cannes

Luminaries of the Stage and Opera Gather for Five o'Clock Refreshment on the Terrace of Grace Moore's Villa at Cannes. Among the Guests of the Metropolitan Soprano and Her Husband, Valentine Parera, Are Beatrice Lillie, Florence Watson, Fannie Brice and Mr. and Mrs. Lawrence Tibbett. Miss Moore Writes Her Manager that Maurice Chevalier Is Also Present. Puzzle: Find Him!

## ROCHESTER TO HEAR ARTISTS OF RENOWN

### Orchestral and Concert Series Comprise Schedule of Many Attractions

ROCHESTER, Oct. 5.—The Rochester Philharmonic Orchestra will this season give its concerts in the Eastman Theatre. Five afternoon and five evening concerts are on the schedule, which is to be opened on the evening of Nov. 3 with the appearance of Artur Bodanzky, conducting a Wagner program. Mr. Bodanzky is also to lead the matinee concert on Nov. 10. Three programs are to be led by Fritz Reiner, and two by Eugene Goossens. Walter Damrosch, Sir Hamilton Harty and Guy Frazer Harrison will each conduct one program.

Mr. Harrison conducts the Rochester Civic Orchestra, which will begin its series of Sunday afternoon concerts on Oct. 16 in Strong Hall on the university campus. The season will end in the same hall in April. Intervening programs will be heard in the Eastman Theatre. These concerts are popular, admission being twenty-five cents. The second half of four programs will be devoted to operatic music in concert form. Tuesday afternoon school concerts, broadcast from the High School, will be given every other week instead of every week as formerly.

### Light Operas and Concerts

The Rochester Civic Music Association will present two concert series on Friday evenings in the Eastman Theatre. Series A, to begin on Oct. 20, will bring Lawrence Tibbett, Lily Pons, the Hall Johnson Negro Choir, Yehudi

Menuhin and Sergei Rachmaninoff. In Series B, beginning Nov. 11, the artists will be Lucrezia Bori, Fritz Kreisler, Vladimir Horowitz, John McCormack and Mary Wigman and her dancers. The price of subscriptions has been reduced, and the sale of tickets compares well with the sales of former years.

Four light operas, to be heard in the Eastman Theatre, are also on the association's program. "The Merry Widow" is to come first, with three performances at popular prices on Oct. 21 and 22. Later productions are being arranged for Christmas time, for February and April; and a ballet will be produced in Thanksgiving Week. The Civic Orchestra is to take part in all these performances.

Chamber concerts in Kilbourn Hall are to be heard in two series. Angna Enters, the Society of Ancient Instruments, Raymond Wilson, Nicholas Konraty and the Budapest String Quartet are announced for the Monday series. Attractions for the Tuesday series are to be Edward Matthews, the Aguilar Lute Quartet, the Kilbourn Quartet and Myra Hess.

MARY ERTZ WILL

### Pietro Yon Completes Oratorio Entitled "Triumph of St. Patrick"

"The Triumph of St. Patrick" is the title of an oratorio composed by Pietro Yon, who returned to New York from Italy on Sept. 26. The score calls for two choirs, orchestra, two organs and nine soloists. The libretto is by A. Romano, and it is expected the work will be performed in the spring in St. Patrick's Cathedral, where Mr. Yon is organist.

Arriving with Mr. Yon were his brother, Constantino Yon, his son Mario, and his sister, Lina Yon.

Max Pauer, director of the State Conservatory of Music in Leipzig, has resigned on account of ill health.

Henry Cowell of New York is doing some research work at the Prussian State Library of Music in Berlin in connection with his forthcoming work on primitive music. He expects to remain in Berlin until the end of December. G. de C.

## ARTHUR ROSENSTEIN

Accompanying—  
Coaching in opera, radio, lieder,  
modern and classic vocal art.  
600 West 111th Street  
Cath. 8-6965-3862

## THEODORE CELLA

Conductor



whose compositions were performed by the New York Philharmonic and the Boston Symphony (Pops) under the baton of the composer.

### Press Comments

#### MR. CELLA CONDUCTS

World Premiere of his "Transatlantic Liner" at the Lewisohn Stadium, August 6, 1931.

"An audience of 7,000 strong applauded cordially. Mr. Cella's ocean music sounded rich and melodious on the terra firma of the Lewisohn Stadium."

Pitts Sanborn, N. Y. World-Telegram, Aug. 7, 1931

"His music last night was pleasing and not unskillfully written. The audience received the piece warmly."

New York Times, Aug. 7, 1931

#### WORK CALLED PLEASING

"He set forth a series of moods in tuneful, pleasant, well scored music. The composer was applauded at length by a large audience."

New York Herald Tribune, Aug. 7, 1931

#### SIR THOMAS BEECHAM CONDUCTS

Cella's "Through the Pyrenees" as Performed by the New York Philharmonic Symphony Orchestra on April 14-15, 1932.

"Last evening's novelty is an addition to his impressive collection. The audience applauded."

Greta Bennett, N. Y. American, April 15, 1932

"Mr. Cella is no novice as a composer. His music as a pictorial panorama does very well. It is neatly and aptly scored."

Irving Weil, New York Evening Journal

"This score, written in straightforward style, was rapturously applauded."

New York Times

"The piece was interesting, tuneful and abundantly orchestrated."

New York Evening Post

"Mr. Cella stepped forth to acknowledge crashing applause. His tour of the Pyrenees inspired him to the making of music at once resounding and euphonious. One predicts favor for it."

Pitts Sanborn, New York World-Telegram

Mr. Cella also conducted the BOSTON SYMPHONY (Pops) on June 3, 1932, in his performance of "Transatlantic Liner."

The first performance anywhere of his "Carnival" in Boston on June 24, 1932.

The second performance of "Carnival" at the Stadium by the New York Philharmonic-Symphony Orchestra on August 20, 1932.

### CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division Columbia Concerts Corp. of Columbia Broadcasting System

113 West 57th Street

New York



## Opera in Capitals of the North



**BRUCE  
SIMONDS**  
*Pianist*

### Beginning his Season

October 14, Bloomsburg, Pa.  
October 15, Cooperstown, N. Y.

### Followed by ENGAGEMENTS IN

New Haven, Conn.  
Concord, N. H.  
Farmville, Va.  
Boston, Mass.  
Providence, R. I.

**NEW YORK RECITAL**  
December 10

*For additional dates and  
all particulars, address:*

Exclusive Management:

**ANNIE FRIEDBERG**

FISS BUILDING

NEW YORK

*Steinway Piano*



The Royal Theatre in Copenhagen, Used for Both Opera and Drama, and Also for Frequent Performances of Ballet.

(Continued from page 7)

dreas Hallen, Gustav Heintze, Josef Jonsson, Oskar Lindberg, Ture Rangström, Hilding Rosenberg and Yngve Sköld.

It is Atterberg's opinion that Swedish music has been less influenced by the obsession for rhythm than most other music of our time. Its character and individuality, he feels, abide in the intervallic and melodic sequences, deriving, as all melodic sequences probably do, from folksong.

### A Superb Concert Edifice

Though Stockholm's symphonic concerts, extending from late September until May, were suspended for the usual summer interval, I inspected the superb Konzerthus, which is, indeed, the most imposing and best equipped building of its kind I have seen. It is architecturally stimulating and satisfying. The

great hall is roomy and comfortable and has indirect lighting of the efficacy the critical fraternity and many a subscriber have sighed for in New York. The building can be put to a surprising number of uses. Besides the large auditorium, the structure houses a smaller one, convertible into a chamber theatre, and apparently ideal for either string quartet or opera intine. There are also a commodious banqueting hall and offices and dressing and retiring rooms as modern as they are attractive. The building, with its imposing entrance between pillars reaching its entire height, faces, curiously enough, a public market, where each day brings a blaze of color from the baskets of flower venders and a plentiful display of specimens of the vegetable kingdom. All signs of the market are cleared away at night, however, and then, spick and span, the Konzerthus looks out over the newly swept stones of a spacious, open square.

## "Carmen" and Double Bill Given To Outdoor Audiences in Chicago

CHICAGO, Oct. 5.—Outdoor operatic performances have been followed by announcements of various activities in the line of opera on the part of several organizations.

Final performances of the Chicago Open Air Opera Company were given at the stadium in Soldier's Field on Sept. 10 and 11. "Carmen" on the former date brought Dreda Aves in the title role and Elizabeth Kerr as Micaela. Both were rightly applauded, as was Ralph Errolle in the part of Don José. The Toreador was Pasquale Amato, who stirred the audience with his brilliant singing and made the character he impersonated a vital and central figure. Ruth Lewis, Hazel Sanborn, Giuseppe Cavadore, Ottavio Done, Natalie Cervi and Nino Ruissi completed the cast.

"Cavalleria Rusticana" and "Pagliacci" the following night were conducted by Giuseppe Creatore, who had led the "Carmen" production. In "Pagliacci" Mr. Amato's magnificent interpretation of the Prologue was received with tumultuous "Bravos," and Alice Mock was an attractive Nedda. Della Samoiloff and Mr. Errolle had the roles of Santuzza and Turiddu, in the Mascagni work, each winning success.

### More Seasons Announced

A season in the Studebaker Theatre

by this organization is announced by Alfredo Salmaggi, the director. The repertoire for the first week will be: "La Gioconda," Oct. 11; "La Traviata," Oct. 12; "La Forza del Destino," Oct. 13, and "Rigoletto," Oct. 14. Among the artists engaged are: Rosita Fordieri, Mr. Errolle, Miss Samoiloff, Rosalinda Morini, Dea Selma, Lolita Monti, Helen Ornstein, Giuseppe Radaelli, Pasquale Ferrera, and the Messrs. Cavadore, Ruissi and Cervi.

The Chicago Stadium Grand Opera, Maurice Frank, impresario, announces a series of twenty Saturday night popular priced performances at the Chicago Stadium. The opening performance will be "Aida" on October 15.

Artists engaged include Anna Leskaya, Anna Bourskaya, John Panne-Gasser, Martino Rossi, Virgilio Lazari, Giuseppe Cavadore. The musical director is to be Jacques Samossaud. Bernard Cantor will be the stage director. The entire chorus, orchestra and ballet of the Chicago Civic Opera have been engaged. Martha Henkel of the Metropolitan Opera will be the premiere danseuse. "Carmen" with Carmela Ponselle in the title role is scheduled for Oct. 22, and "Il Trovatore" for Oct. 29.

Mr. Frank is also sponsoring a popular priced Sunday afternoon series of concerts by famous artists, accompan-

ied by an orchestra of 100. Martinelli is announced to appear at the first concert in the Chicago Stadium on Oct. 23.

The Opera in English League will present a season of opera in English at the Majestic Theatre, beginning with "Madame Butterfly" on Oct. 31. Frank Laird Waller has been engaged as conductor-in-chief for the season.

Artists will include Olga Kargau, Florence Tennyson, Helen Freund, Dorothy Herman Blum, Ruby Spencer, Lyon and Gladys Cranston, Lorna Doone Jackson, Eulah Corner, Lillian Knowles, Louis Sherman, Charles Sears, Carlos Hatvary, Enrico Clausi, Emery Darcy, Edward Davies, Dennis O'Neill, Willard Andelin, Harold J. Geis and Edwin Fowler.

ALBERT GOLDBERG

### Louis Sherman Engaged for Operatic Appearances

Louis Sherman has been engaged for tenor roles by the Opera in English League in Chicago, which opens its season on Oct. 31, and will be heard with this organization over a period of twelve weeks. Mr. Sherman is also to make appearances, as guest, with the San Carlo Grand Opera Company, singing in "Faust," "Rigoletto," "The Tales of Hoffmann" and "Martha" in New York, Boston, Philadelphia and other cities.

### Westchester Symphony Re-Engages De Riggi

The Westchester Symphony Orchestra, Inc., has reengaged Raffaele De Riggi as conductor for the 1932-33 season. Plans are being made for six concerts, the first to be given on Oct. 13, in the Westchester County Centre, White Plains, with Grace Moore as soprano soloist.



**STEUART  
WILSON**

*English Tenor*

Available during February, 1933

Oratorios, Recitals and  
Lecture-Recitals

*Tour through Canada  
and the Middle West*

For additional dates and  
all particulars, address

Exclusive Mgt.: **ANNIE FRIEDBERG**  
FISS BUILDING NEW YORK

*Steinway Piano*



## Unique Ensemble Takes Part in Washington Bicentennial Program



Members of the American Society of the Ancient Instruments as They Appeared at the Washington Bicentennial in Fairmount Park, Philadelphia. From the Left: Flora Stad; Ben Stad, Founder and Director; Jo Brodo; Josef Smit, and Maurice Stad

**A**MONG recent activities of the American Society of the Ancient Instruments was an appearance at the dedication of the Folger Shakespeare Memorial Library in Washington, where the musicians were heard at the invitation of Mrs. Henry Clay Folger. A program given in Philadelphia included the Fourth Symphony by Frederick the Great, in addition to numbers by Bach, Gluck and other composers of the classical period. On this latter occasion the ensemble had the assistance of Mildred Faas, soprano; Bernard

Poland, tenor; Benjamin de Loache, baritone; William C. Kincaid, flute, and Constance du Pont Darden, violé d'amour.

Ben Stad, founder and director of the society, plays the violé d'amour in its programs, his associates being Flora Stad, harpsichord; Jo Brodo, quinton; Josef Smit, violé de gamba, and Maurice Stad, basse de violé. The ensemble, which is now under the management of Richard Copley, has Arturo Toscanini, Ossip Gabrilowitsch and Dr. J. Fred Wolle as honorary patrons.

## Westminster Choir School Concludes Active Summer of Intensive Training

**T**HE Westminster Choir School, of which Dr. John Finley Williamson is president, completed a very successful summer session this year from Aug. 16 to Sept. 2 at Silver-Bay-on-Lake George, N. Y. Under Dr. Williamson's baton on Sept. 1 a concert was given by the summer school choir, that proved the excellence of the training received, when works of Palestrina, Vittoria, Byrd, Bach and modern works by Christiansen, Boughton, Cain and Schuetky were performed with fine tonal quality and interpretative mastery. A group of works by Mueller, Smith and Bingham were well given by former school students. Lo-Rean Hodapp was the soloist in a group of songs by Besly, Curran and Spross.

Those who attended this year's summer session were:

Joel A. Anderson, Worcester, Mass.; George G. Arkebauer, Akron, O.; Harold W. Baltz, Mt. Vernon, Ia.; Earle W. Barnes, Crawfordsville, Ia.; Mrs. Norman Beall, Rochester, N. Y.; Mrs. Margaret Benedict, Athens, O.; Bradley Gray Bissell, New York; Wilhelmina Bixel, Newton, Kan.; Capt. DeWitt K. Betts, Manlius, N. Y.; Elizabeth Bradish, Burlington, Vt.; Lyman Bradford Bunnell, Naugatuck, Conn.; Mrs. Irene S. Burnham, Worcester, Mass.; Raymond L. Clarke, New Haven, Conn.; Harlan W. Cleveland, Battle Creek, Mich.; John T. Clough and Mrs. Clough, Syracuse, N. Y.; Grace Leeds Darnell, New York; Elizabeth Driver, Oxford, O.; C. Harold Einecke, Grand Rapids, Mich.; Earl Evans, Baltimore; Raymond Floyd, Newton Centre, Mass.; Ebba H. Goranson, Jamestown, N. Y.; Ralph A. Harris, Brooklyn, N. Y.; Florence Haskin, Bridgeport, Conn.; Ernest H. Hays, Hampton, Va.; Lo-Rean Hodapp, Princeton, N. J.; Orma Holverson, Rochester, N. Y.; Theodore A. Hunt, Reading, Pa.; A. Leslie Jacobs, Worcester, Mass.; C. Dorothy Kirkbride, New Wilmington, Pa.; Harry L. Kohler, Brookings, S. D.; Elizabeth C. Krueger

and George F. Krueger, Cleveland; Alma Lisow and Russell Locke, Rochester, N. Y.; Vera Malone, Philadelphia; Anne W. Merritt, Port Chester, N. Y.; Catherine Morgan, Norristown, Pa.; Esther E. Nesbit, Princeton, Ind.; W. A. Nischwitz, Youngstown, O.; Paul B. Oncley, Hornell, N. Y.; Mrs. Mary Eppard Phillipy, Chambersburg, Pa.; Mabel S. Reed, Worcester, Mass.; Walter M. Reneker, New Castle, Pa.; Edith Elgar Sackett, Englewood, N. J.; Linda F. Slade, Rochester, N. Y.; Mrs. Lela Linn Smith, Brookings, S. D.; Harry A. Sykes, Lancaster, Pa.; Richard C. Warner, Paterson, N. J.; Thomas H. Webber, Jr., New Castle, Pa.; Frederick A. Welty, Homestead, Pa.; Federal L. Whittlesey, Detroit; Alvin L. Wilson, Vermilion, S. D.; Arthur Wise, Lisbon, O.; Jessie M. Young, St. Paul, Minn.; Mabel Zehner, Ashland, O.; Agnes Zimmisch, Baltimore.

## CLEVELAND FORCES ANNOUNCE SCHEDULE

Special Programs to Supplement Twenty Pairs of Regular Concerts

**CLEVELAND, Oct. 5.**—The Cleveland Orchestra will open its fifteenth season on Oct. 13 in Severance Hall, Nikolai Sokoloff conducting. The usual twenty pairs of concerts will be given on Thursday nights and Saturday afternoons. The orchestra is also to give special programs and fulfill touring engagements. Children's concerts will be given during January and March.

Two conductors are to come during Mr. Sokoloff's customary mid-season absence. Sir Hamilton Harty will conduct early in January to be followed by another guest yet to be announced. Rudolph Ringwall, assistant conductor, will present one pair of symphony concerts, conduct the Memory Contest, and the children's concerts at home and on tour.

Six of the sixteen soloists will be heard in Cleveland for the first time with the orchestra. They are Coe Glade, Alexandre Tansman, Ivan Ivan-tzoff, Rose Bampton, Chase Baromeo and Jacques Gordon. Also engaged to appear are Jascha Heifetz, Josef Hofmann, Yehudi Menuhin, José Iturbi, Jeannette Vreeland and Dan Gridley. Cleveland artists in the list of soloists are Severin Eisenberger, Arthur Loesser, Josef Fuchs and Victor de Gomez.

The Cleveland Orchestra Chorus, prepared by Griffith J. Jones will take part in Beethoven's Ninth Symphony at the closing concerts on April 20-22.

MARGARET ALDERSON

Vreeland to Sing in "Gurre-Lieder" with Chicago Symphony

Jeannette Vreeland will sing in three performances of Schönberg's "Gurre-Lieder" with the Chicago Symphony Orchestra under Frederick Stock in January. She took part in the American premiere in Philadelphia last spring, with Leopold Stokowski conducting, and in the first New York hearing of the work.

St. Louis Symphony Engages Shelton

Appearances as piano soloist with the St. Louis Symphony on Dec. 16 and 17 are among Edgar Shelton's engagements for the approaching season.

## THE YON MUSIC STUDIOS VOICE—ORGAN—PIANO COMPOSITION—LITURGY



PIETRO YON  
Organist, St. Patrick's  
Cathedral, New York  
Honorary Organist, Vatican,  
Rome

Pietro and Constantino Yon, established for many years as leaders in their respective fields and as artists of recognized standing, announce the Opening of their Season on Monday, Oct. 3rd.

For Reservations for time, address Yon Music Studios, E. Hayner, Sec'y, Carnegie Hall, New York



CONSTANTINO YON  
Musical Director, College of  
Mt. St. Vincent  
Organist, St. Vincent Ferrer,  
New York



HAROLD  
**SAMUEL**

RETURNS TO AMERICA  
DECEMBER, 1932

Opening his tour with  
Cincinnati Symphony Orchestra

Course of Lecture-Recitals  
in New York  
January-February

FIRST NEW YORK RECITAL  
JANUARY 8

—:—:

For additional dates and all  
particulars, address

Exclusive Management:

ANNIE FRIEDBERG

FISK BUILDING

NEW YORK

Steinway Piano



# Brilliant New Music and Educational Works are Issued

## Ernst Toch's Series of Piano Etudes Are Brilliant Modern Works

One may accuse Ernst Toch of dryness, but there is nevertheless about his music something so closely knit, so uncannily sure-footed, that it is impressive in an age of experimental composition, if only on the score of clarity. Toch has chosen for himself a particular sphere of composition, a very limited one, and within its limitations has achieved an individuality of style and a command of medium which set him in an unassailable place among the Central European modernists.

The most remarkable point about his style is its economy. Of Toch's work it can truly be said—whether or not you like this sort of music—that one note added to or subtracted from his finished compositions would completely spoil the carefully balanced structural integrity in each one of them. His workmanship is exquisite. Great emotional depth, on the other hand, is not only rare in his music, it is altogether out of keeping with his crystalline idiom of expression.

Among the more recent of his published works is a series of fifty études for piano arranged in progressive order and ranging from the very simple *Anfangs-Etüden* Op. 59 (ten little works of a highly amusing character suitable for beginners) to the ten *Konzert Etüden* Op. 55, which require a virtuoso technique. The intermediate volumes contain respectively ten *Einfache Etüden* Op. 58, ten *Mittelstufen Etüden* Op. 57, and ten *Vortrags Etüden* Op. 56. The whole series (Mainz: B. Schott's Söhne (New York: Associated Music Publishers, Inc.) not only provides a brilliant array of effective pianistic studies suited to all grades of technical proficiency, but also offers an ideal introduction to the musical and mechanical difficulties incident to the interpretation of atonal music in general.

## Splendid Transcriptions for Male Voices by Reddick and Bimboni

Remarkably fine are four new octavo issues from M. Witmark & Sons, Educational Publications, all for male chorus and truly striking. They present new material that will find ready acceptance on choral programs throughout the country.

William J. Reddick, conductor, composer and pianist, has devoted his best powers to making three unique transcriptions. He has taken the instrumental "March of the Toys" from Victor Herbert's "Babes in Toyland" and made of it a male chorus of fetching quality, suggesting, with great adroitness, every bit of Herbert's delightful instrumentation. Equally successful is the work of John Alan Haughton, who has written a poem that is worthy both for its human appeal and its excellent literary quality. The number should become one of the standard repertoire of our male choral societies. It is not too difficult, as it lies well for the voices.

Sibelius's famous "Valse Triste" has also been adapted by Mr. Reddick. This bit of alternately sad and joyous music by the great Finn has been given a new lease of life in its present garb. It is thoroughly singable and its climax is worked out thrillingly. Mr. Haughton has supplied an admirable poem for it, using as a basis the story as it exists in the Järnefelt drama "Kuolema," for which Sibelius wrote this incidental music.

The popular "The Mascot of the Troop"

from Herbert's "Mlle. Modiste" is also finely arranged by Mr. Reddick, a march number to climax any group, a melodic outburst in Herbert's familiar and yet personal style.

Important is Alberto Bimboni's transcription of Scarlatti's "Già il Sole del Gange," in English, "Sunrise on the Ganges," an old Italian classic familiar to recital givers and goers. Mr. Bimboni has set it for male voices with sterling musicianship and knowledge of his medium, written a highly effective piano part for it, and thus added a number of lofty musical worth to the male choral repertoire.

## Grace Helen Nash's "Finding" An Outstanding Book for Piano Beginners

"Finding" (New York: G. Schirmer, Inc.), by Grace Helen Nash, is the best new book of piano instruction for beginners that we have seen. It is an original and novel method for boys and girls, prepared by a musician who is also an excellent psychologist. There are attractive illus-



Grace Helen Nash, whose "Finding" is a Splendid Book for Piano Beginners

trations by Lillian Stout and the entire text is so naturally developed, from the first "Getting Acquainted with the Keyboard" to the final page, that the pupil is carried along on the current of progress without realizing it.

There are photographs, too, of children's hands, showing position, diagrams of the keyboard admirably contrived, tiny duets, writing lessons, and clearly explained paragraphs about the elements of music, and stimulating little pieces to play, most of them original work of the author, save a folksong or two and a brief excerpt from the Allegretto of Beethoven's Seventh Symphony.

"Finding" seems to be the long awaited book of piano instruction for juvenile beginners.

## Ruggero Vené Makes Appearance as Gifted Art Song Writer

An Italian composer, living in America, makes his debut before us with three songs, "One Bird in the Tree-Top Calling," "Serenata" and "Les Roses dans le Jardin"

(Boston: Riker, Brown & Wellington, Inc.). His name is Ruggero Vené.

It is not often that one meets with a new composer who has so distinct a gift for the art-song as Mr. Vené. His treatment of voice and piano is personal, always perfectly calculated as to balance, and he has the Italian's true feeling for the voice and what it can do. The spirit of the songs is modern, but always within reason and good taste.

The poems of the first and third songs are by Edith B. Sturgis, the second by Ivo Donini. "Les Roses dans le Jardin" is really a suite, comprising four brief songs, tellings of the white, the pink, the yellow and the red rose. For this song, whose poem is in French and for the "Serenata" in Italian, Paul Allen has supplied excellent English versions. They are for high voice, the "Serenata" for medium or low.

## Samuel Endicott Arranges Old Air by Dr. Arne for Concert

Samuel Endicott, who specializes in old music, has made a splendid concert arrangement of an air by Dr. Arne from Milton's "Comus" called "Preach Not Me Your Musty Rules" (Boston: Riker, Brown & Wellington, Inc.).

Here is a bit of early English music full of joy and melody, so finely expressed as to win the approval of musicians and laymen alike. It is almost 200 years old, composed in 1738, but as fresh as though it were newly born. Mr. Endicott's accompaniment is handled with fine musicianship and is happily in the manner of the period. Two high keys, a medium and a low are issued.

A.

## Briefer Mention

### For Wood Winds

The July issue of *New Music* presented "Three Canons" for various wind combinations by Wallingford Riegger, in which this accomplished composer reveals once more his affinity with the most advanced Left Wing contemporary music.

### For the Piano

In the same issue appears a piece called "Mirrorrorrim," as strange in content as its title, by Gerald Strang, a twenty-four year old Canadian.

"Trios Danse Egyptiennes" Op. 11 by A. Hems, an Egyptian composer, whose music doubtless has the stamp of authenticity. It is, however, music of little individuality. (Edition Orientale de Musique.)

### Oratorio

"La Passion selon Saint Matthieu." Bach's famous Passion is issued by the French Société J. S. Bach, with an excellent French text by Gustave Bret, who has also made an admirable piano reduction of the score. It is an occasion for rejoicing that France has awakened to the beauties of this glorious work and finds it necessary to have its own edition in its own tongue. (Editions de la Société J. S. Bach.)

### Songs

"Die Spaziergänge." A ballade in modern idiom by Hanns Eisler to words by Bert Brecht from the movie "Kühle Wampe." Clever in its implications and indicative of the willingness of foreign movie producers to have forward-looking music composed for their productions. (Universal.) "On the Morrow." This is an old Yorkshire folk piece, arranged by Samuel Richards Gaines in his usual able manner. High and low keys. (Galaxy.)

### Part Songs

#### For Unaccompanied Male Chorus

Two fine Russian folk songs, "Sleep Your Last Slumber" and "From the Lonely Isle," are issued in excellent versions by Ralph L. Baldwin, whose skill as an arranger for this medium is well known and justly admired. (Associated Music Publishers, Inc.)

### For Mixed Voices (Sacred)

"Morning and Evening Service." By T. Tertius Noble. A really distinguished service by the noted organist of St. Thomas's, New York, which shows him once more to be an outstanding figure in music for the Anglican church. (Arthur P. Schmidt.)

"Praise the Lord." By Russell Snively Gilbert. A hymn-anthem of melodic interest, containing admirable part-writing. (White-Smith.) "God Is Great." From the Ephrata Cloister. Arranged by Joseph W. Clokey. And a cappella anthem of the German sect near Lancaster, Pa., for which the arranger has supplied appropriate words as well as a strong six-part version. (J. Fischer.)

### Part Song Collections

#### For Male Voices

The School Glee Club. Standard Classic and Folk Music in Easy Arrangements by Gladys V. Jameson. (Summy.)

### For Organ

"Vespers" is the title of a collection of pieces for church use that will be welcomed by organists everywhere. Instead of reprinting material already published, this collection devotes itself to original compositions by Marshall Bidwell, F. Leslie Calver, Robert S. Flagler, Cuthbert Harris, Harold T. Scull, William T. Timmings and Frank Howard Warner, and pieces by Bach and Torjussen, well transcribed by Cuthbert Harris and Harold Vincent Milligan, respectively. (Schmidt.)

### For Two Pianos, Four Hands

"Will o' the Wisp." This is MacDowell's familiar piece, Op. 51, No. 2, arranged adroitly by Robert Sonderskov. (Schmidt.)

## New Music Received

### Operettas

"Paints and Patches." By Arthur A. Penn (Carl Fischer.)

### Sacred Songs

"Agnus Dei." By Irenée Bergé. "He Cares for Me." By Gottfried H. Federlein. "Lead. Kindly Light." By William T. Timmings. "Where Pastures Green Invite." By Rob Roy Peery. (Ditson.) "Hear Our Prayer." By Wilbur Chenoweth. (Boston Music Co.)

### Songs

"A Song the Grass Sings." By H. L. Bilger. "Who Understands a Man?" By Earl Cranston Sharp. "Down in a Garden Olden." By Lucina Jewell. "Men." By Carlyle Davis. (Ditson.) "Nocturne." By Earl Cranston Sharp. "Esa Es" (She Passed Me Like a Dream.) By Julio Oama. "The Vagabond." By John Barnes Wells. (Boston Music Co.) "Love Is a Master of Magic." By Walter Lounsbury. "Romany Romance." Cycle of Five Songs. By Lee Olean Smith. "Puss in Boots." By Nathaniel Shilkret. (Carl Fischer.)

Solos from Bach Cantatas. Edited by J. Michael Diack. "Savior, Make Me All Thine Own." "So Teach Us Lord." For Soprano. "He Hath Filled the Hungry." "Guard Thy Soul." "O Taste and See." For Alto. "Blessed Is He That Cometh." "Wilt Thou Leave Me Thus?" "The Mighty He Hath Dethroned." For Tenor. "In Praise of Laughter." "For the Lord Hath Magnified Me." "Trust in the Lord." For Baritone and Bass. (Paterson) "The Daisies." By George Henschel. Poem by James Stephens. (Paterson) "Hymn to Amun" and "Song of the Hebrews." From "Joseph," a play by Mary Kelly. Set by J. A. Fuller Maitland. (Oxford) Schubert's Star Songs. A Collection. Edited with foreword by Kathleen Dale. English translation by Mrs. Archer-Hind. (Elkin, New York: Galaxy)

### Miscellaneous

"Legend of the Moat." Play by Mary E. Partridge and Bunta Carter. Incidental Dances and Music by Buena Carter. (Summy)

### For Teaching

"Song Stories." For Young Players. By Frances Frothingham. (Summy.)

### For Piano Teaching

"Day Dreams." By Ethel Dawson Felts. "The Iceboat." By Lucina Jewell. (Clayton F. Summy Co.)

### For Organ

"The Quiet of the Forest." Scherzo in G Major. By Arthur Dunham. "The Quest." By Edwin D. Wyckoff. "Reminiscences." By Charles Demarest. (Clayton F. Summy Co.)

## Two Exquisite New English Songs

THE BIRDS by Vera Buck

THE LITTLE FOREIGNER by Cyril Scott

Galaxy Music Corp., 2 E. 46th St., New York, N. Y.



# New Books at Home and Abroad

## A Record of American Composers

The second catalogue of "American Composers" and their works has been issued by the United States Section of the International Society for Contemporary Music, compiled by Claire Reis. It is a much fuller record than the first, brought out in 1930, and should prove valuable, not only to orchestras and other organizations which contemplate the performance of American works, but also to the general music public as a statement in black and white of the accomplishments of our native musical creators. Principally to appeal to the first class, mention is made only of orchestral, choral, chamber and stage works, and the time of performance is indicated. Only those works written between 1912 and 1932 are given.

Each composer of the 135 more fully covered occupies a section in which his works and their publishers are listed, with a record of performances, and short biographical data. There is also a list of composers whose most important works were written before 1912, those who could not be covered in detail, and those who "will be watched with growing interest after 1932," according to Mrs. Reis's foreword.

In the main, the task has been accomplished well. There are a few discrepancies, however, notably in the matter of occasional omissions of publishers, which would seem to defeat one aim of the catalogue. To a certain extent, the composers can be blamed for supplying incomplete material. But not enough recourse was had to standard dictionaries for some of the information in the second list, as birth dates and places of several well-known gentlemen are missing.

Mrs. Reis acknowledges indebtedness to the Juilliard Foundation, which made the publication possible, to the Library of Congress Music Division and several individuals who assisted in compilation.

Copies may be had on application to Mrs. Reis, 60 East 68th Street, New York, N. Y.

## Fickert's Exposition of Piano Practice Is One of Two Fine German Books

Two new books in German reveal that seriousness which characterizes all musical endeavor in the Fatherland and which is more responsible than anything else for Germany's preeminence over the centuries in the tonal art.

There is a small paper-bound book of sixty-odd pages by Walter Fickert, a young German pianist, entitled "Vom richtigen und erfolgreichen Klavierüben" (Braunschweig: Henry Litolf), the English equivalent would be "Concerning Correct and Successful Piano Practice," which contains much worth knowing. Following his introduction Herr Fickert has chapters on gymnastic studies for the fingers, wrist and arm, on the study of the technical foundation, on the study of *etudes*, on the study of Bach and the study of concert



Claire Reis, Who Has Compiled a Second Catalogue of American Composers

pieces. We find little that is new in Herr Fickert's book, but all of it is intelligent and indicates that he is a musician as well as a pianist.

## Ernst Fritz Schmid on C. P. E. Bach's Chamber Music

The other is a more imposing work: "Carl Philipp Emanuel Bach und seine Kammermusik" (Kassel: Bärenreiter-Verlag) by Ernst Fritz Schmid, comprising almost 200 pages of text, numerous examples in manuscript facsimile of the music, also some letters and superbly reproduced pictures of this Bach, of Telemann, Graun, Sulzer and Diderot. One must make special mention of the masterly status of the graphic art in Germany today, which can give us so beautiful a book.

Dr. Schmid has gone into the subject of Bach's gifted son ardently and has discussed the musical esthetics of Bach's time in Italy, France, Poland and Germany, has shown the composer's relation to his time and then given the balance of his study to the composer's chamber music. This music is, of course, little, if at all known, in this country and we dare say none too well known even in Central Europe. Yet this industrious son of the greatest Bach wrote chamber works for all the combinations of instruments known in his time: sonatas for cembalo and violin, for cembalo and viola da gamba, for cembalo and flute, for piano, violin and violoncello, for piano, clarinet and bassoon; sonatas for cembalo, two flutes, two horns, two violins, viola and bass, also for these instruments without horns; sonatas for flute and bass, for oboe and bass, for viola da gamba and bass, even one for harp and bass (!); duets for two violins, for two clarinets; a sinfonia for two violins and bass, and sonatas for the same, one for flute, violin and bass, and one for bass flute, viola and bass, as well as six little sonatas for pairs of flutes, clarinets and horns, and one bassoon. There are other combinations, too.

What the author has to say about this music is indeed illuminating and makes one feel anxious to become acquainted with it. What a pity that such a fine organization as the Société des Instruments Anciens de Paris has not given us a chance to hear it, wasting much of its time on unknown French and Italian composers of questionable worth!

There is a splendid catalogue of this chamber music with source material and an exhaustive bibliography, as well as a most comprehensive index of names. It is sincerely to be hoped that the work will be

translated into English. The musical world of today knows but a few symphonies and overtures of Carl Philipp Emanuel and as few piano sonatas, due to the lack of

real industry on the part of teachers and performers to rescue his music from an oblivion which Dr. Schmid assures us it has not deserved. A.

## Pianist Visits New England Resort

RALPH LEOPOLD, pianist, indulged in a period of relaxation before returning to New York in preparation for renewed professional activities. One of Mr. Leopold's recent appearances was in radio over Station WTAM in Cleveland, when the program included his transcription of the waltzes from "Der Rosenkavalier."



Ralph Leopold Is Found by a Photographer at an Estate on the Maine Coast

## Harriet Cohen to Give First Performance of "Bach Book" in London

When Harriet Cohen, English pianist, gives a recital with Lionel Tertis, violinist, in Queen's Hall, London, on Oct. 17, her program will include the first performance of the "Bach Book," numbers especially arranged for her by twelve British composers. Miss Cohen's European season opened late in September, with a concert of the Radio Symphony Orchestra in Berlin.

A tour of Spain is part of her winter schedule; and among her engage-

ments in Italy are recitals with Mr. Tertis, one of these to take place in the Academy di Santa Cecilia in Rome. Further appearances will be made at two radio concerts in Holland, at an orchestral event in Prague and with symphony orchestras in Moscow and Leningrad, to be followed by a tour of Russia. Miss Cohen has also been invited to play at the Bruckner-Fonds Pension concert in Vienna in March.

Miss Cohen will arrive in America, for her third tour of this country, about Nov. 1. A recital in Town Hall is arranged for Nov. 18.



Phone Circle 7-5521

## SOLON ALBERTI

"Teacher of Singers"

CONDUCTOR  
PIANIST  
COMPOSER

Announces

The re-opening of his studio  
for the  
Season 1932-1933

New Address

161 West 54th Street, New York City

## NATHANIEL CUTHRIGHT

TENOR

Available for Radio—Recitals—Concerts  
19 West 70th Street, New York Tel. Traf. 7-6194



## MARCEL GRANDJANY

HARPIST

NBC Artists Service  
711 Fifth Ave., N. Y.

In America, after November  
Available for Concerts and Teaching

## LUCREZIA BORI

METROPOLITAN OPERA HOUSE, NEW YORK

BALDWIN PIANO

VICTOR RECORDS

## Philadelphia Conservatory

### OF Music

Mrs. D. HENDRIK EZERMAN  
Managing Director  
YEAR BOOK  
Accredited by  
The Juilliard Foundation of  
New York



## HARRIET FOSTER

Contralto

Voice builder—Repertoire—Coach  
251 W. 71 St., New York TRaf. 7-6756

## American Society of the Ancient Instruments

Booking Season 1932-33—Management: Richard Copley, Steinway Bldg., 113 W. 57th St., New York

Jo Brado: Quinton

Josef Smit: Viols de gamba

Ben Stad: Viols d'amour

Maurice Stad: Basses de viols

Mora Stad: Harpsichord



## Studio for Singers Reopened in New York by Edgar Schofield



Edgar Schofield, Teacher of Singing

Following the reopening of his studio, Edgar Schofield, voice teacher and member of the American Academy of Teachers of Singing, gave an "Hour of Music" on Sept. 25.

This event brought a program by Walter Welte, baritone, an artist student of Mr. Schofield's who has been appointed voice teacher on the faculty of Cornell University. Mr. Welte's program, sung in an artistic manner and with technical certainty, included arias by Gluck and Handel, lieder by Schubert and Rubinstein, and songs in English by Carpenter, Griffes, Horsman and Kramer. Samuel Quincy assisted at the piano.

### Claude Warford Resumes Activities

Claude Warford, voice teacher, resumed his season's work at his New York studio on Oct. 1. Mr. Warford has completely recuperated from a recent operation.

### Berumen Artists to Appear in Concerts

Three young pianists, artist pupils of

# Studios Swing into the Winter Round

Ernesto Berumen, will make concert appearances. Harold Dart is to play Liszt's E Flat Concerto with the Bridgeport Symphony on Oct. 24. Blanche Gaillard will give her annual New York recital in Steinway Hall on Nov. 2. Aurora Ragaini, who made a successful debut at Town Hall two years ago, will appear at the Barbizon-Plaza on Nov. 18.

Mr. Berumen has started his fall classes at the La Forge-Berumen Studios.

### Ardelli Engaged for German Opera

William S. Brady, New York voice teacher, has received word that his artist-pupil, Norbert Ardelli, has been engaged as leading tenor at the Stettin Landestheater, where he was scheduled to debut as Manrico in "Trovatore" on Sept. 23. Prior to this engagement, Ardelli was at the opera at Lübeck. Erich Simon has booked him for a series of December performances in "William Tell" at the Royal Opera in Stockholm.

### Schmitz Summer Session Closes

The thirteenth annual summer session in the Hollywood Studio of E. Robert Schmitz closed recently after its usual term of six weeks. Teachers and artist pupils came from ten states as well as from Canada, France and Honolulu.

Mr. Schmitz was assisted in the chamber music classes by Albert Vertcham, violinist, and in piano by A. Riggs and Jean Leduc. The annual scholarship was divided between Helen Frederick of Terre Haute, and Mr. Leduc. Four of Mr. Schmitz's students received authorization as his representatives. These included Mrs. Mabel Jenkins of Salt Lake City, Mrs. Erma Johnson of Hollywood, and Miss Willie Emerson of Weatherford, Okla.

### Mme. Laurenti Opens New York Studio

Mme. Loretta Laurenti, voice teacher, formerly of Boston, has moved her studios to Steinway Building, New York, and will begin her teaching activities there on Oct. 25. She will teach in Boston one day each week.

### Jonás Reopens Studio

Alberto Jonás, piano teacher, has returned to New York after a summer in

Pennsylvania, and reopened his studios on Oct. 1.

### Solon Alberti Moves to New Studio

Solon Alberti has moved to a new studio at 161 West 54th Street, New York, for his piano and voice teaching and coaching. During the first part of the summer Mr. Alberti was, for the third time, guest teacher at the Lamont School of Music in Denver. Returning to New York late in July, he and Mrs. Alberti went to Shippan Point, Stamford, Conn., where he taught during August. In his class were pupils from Seattle, Scranton, Louisville, Mansfield, O., and other localities. Mr. Alberti also spent two afternoons each week in his New York studio.

### Diller-Quaile School Opens Season

The Diller-Quaile School began its twelfth season on Oct. 7. The regular work includes primary, intermediate and advanced departments and the Normal School. Scholarships are open to children between the ages of eight and ten, having had no previous training.

Miss Diller has recently returned from conducting classes in music pedagogy in the summer session of the University of Southern California. She also held classes for teachers in Oakland, Cal., and Buffalo.

### Frances Hall and Rudolph Gruen Offer Scholarship

Rudolph Gruen and Frances Hall (Mrs. Gruen), who have opened a new studio at 307 East Forty-fourth Street, offer a scholarship for one year's instruction in piano playing. Mr. Gruen recently completed several compositions, including a song entitled "Vision," for which he also wrote the words, and a suite of children's pieces.

### New Studios Are Opened by Florence Wessell

Florence Wessell, teacher of singing, has opened new studios at 50 East Seventy-seventh Street. Besides her teaching activities, Miss Wessell is planning a series of studio musicales during the winter at which her artist pupils will be presented.

### Gussow Pupil Wins Medal

Freddie Brown, eight, a pupil of Suzanne K. Gussow, at the David Mannes Music School, won the gold medal in violin, in the higher grade elementary contest, of the New York Music Week Association.

### Byrd Elliott in Studio Recital

Byrd Elliott, violinist, was presented in a successful recital at the Vlado Kolitsch Studios on Sept. 12, her program including the Paganini Concerto and smaller works. She is a graduate of the Cincinnati Conservatory and of the Juilliard Graduate School. Janet Sands accompanied.

### Recital Is Given by Students of Howell Summer School

ASHEVILLE, N. C.—Oct. 5.—Marked success attended artists and students of the Howell Summer School of Vocal Music when they gave a program of operatic arias and concert songs in the George Vanderbilt Hotel recently. Among those taking part were singers from New York, Florida, and the Carolinas.

### Philadelphia Conservatory Re-engages Principal Teachers

PHILADELPHIA, Oct. 5.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces the re-engagement of the following principal teachers: Olga Samaroff, piano master-class; Aurelio Giorni and Arthur Reginald, piano; Boris Koutzen and Charlton Lewis Murphy, violin; Willem van den Burg, cello; Ralph Kinder, organ; Susanna Dercum, voice and Frederick W. Schlieder, musical science and composition.



Loro Gooch, President of the Combined Chicago and Bush Conservatories

CHICAGO, Oct. 5.—Loro Gooch, president and business manager of the combined Chicago Conservatory and Bush Conservatory, began his career as a singer, having studied with Vannuccini. Gradually entering the managerial field, he presented concerts and was at one time manager of the Bach Choral Society. He took charge of the management of the Chicago Conservatory two years ago.

The faculty of the conservatory includes John Blackmore, Edgar A. Brazelton, Jan Chiapusso, Julie Rivé-King, Alexander MacFadyen, Edgar Nelson, Maurice Rosenfeld, Robert Sanders, Siegfried Vollstedt, Carolyn Willard, Otto Wulf, piano; Helen Curtis, class piano methods; Richard Czerwonky, Harry Dimond, Fritz Renk, Alexander Sebald, violin; Walter Brauer, Bruno Steindel, Wilbert Peske, cello; Arthur Dunham, Mr. Nelson, organ; Mae Graves Atkins, Alexander Corado, Frederica Gerhardt Downing, Glenn Drake, Hazel Eden, E. Warren K. Howe, Florence Kaiser, Joel Lay, Herbert Miller, Adolf Muhlmann, voice; Feodor Gontzoff, Mr. Muhlmann, Mr. Vollstedt, opera; David Nyvall, public school music; Kenneth M. Bradley, Mr. Brazelton, Mr. Sanders, theory; Lester Luther, school of the theatre.

## NOEL STRAUS COACH

71 West 55th St., New York, Circle 7-8731

## OLGA D'ALLAZ SOPRANO — COSTUME RECITALS NOW BOOKING SEASON 1932-33

Personal Representative: Marion Kent Carter  
113 W. 57th St., New York

## MU PHI EPSILON Sorority National Club House and Headquarters, 57 West 75th St., New York Home environment for music students EDNA M. WERDEHOFF, Mgr. Tel. SU. 7-9699 MRS. DANIEL P. KING, National President 2625 Park Avenue, Minneapolis

## MARY FABIAN LYRIO SOPRANO Formerly Chicago Civic Opera Co. Address all Communications to 1401 Steinway Building, New York City

## J. FRED. WOLLE

FOUNDER AND CONDUCTOR BACH CHOIR  
BETHLEHEM, PENNA.

Available as Organ Soloist and for Lecture Recitals

## ELIZABETH A. VALDES

SOPRANO  
Pupil of DeReszke and Sabatini  
TEACHER OF SINGING  
DICTION—SPEAKING  
Rodin Studios: 200 W. 57th St., New York  
Phone Circle 7-0684

## CHARLES E. BAILEY

TENOR—TEACHER OF SINGING  
An Authority on Fundamental Voice  
Production  
FALL SEASON OPENED OCT. 1st  
Phone: Circle 7-9492

## NICOLA ZEROLA

FORMERLY LEADING TENOR  
METROPOLITAN AND CHICAGO OPERA COS.

TEACHER  
OF SINGING  
250 W. 88 St., Schuyt. 4-2335

## JEAN TESLOF BARITONE

VICTOR AND COLUMBIA RECORDS  
Studio—33 West 87th Street  
New York City  
Tel. TRiAlgar 7-1181

## VITTORIO TREVISAN BASSO CHICAGO CIVIC OPERA AND RAVINIA OPERA Vocal Studios: 697 Fine Arts Bldg., Chicago. Phone Webster 4109



# New Musical Events for Radio Presentation

## Westminster Choir to Make Air Debut



The Westminster Choir, Which Begins A Long Series of Broadcasts Soon. Left: Dr. John Finley Williamson, Its Conductor



FOR the first time in its long and distinguished career, the Westminster Choir under Dr. John Finley Williamson will be heard over the radio, on Oct. 12, in a half-hour concert, the first of a series of thirty over a WEA network on Wednesdays at 2:30 p.m.

The choir, made up of men's and women's choruses, and known through this country and Europe for its splendid work in all choral fields, will sing varied programs, of liturgical music from churches of the world, folk music, dance songs of many nations, and rare compositions. Vocal soloists will also participate.

This organization has long been under the devoted sponsorship of Mrs. H. E. Talbot of Dayton, O., where it originated. With her assistance, Dr. Williamson established a choir school, which later moved to Ithaca, N. Y., and is now at Princeton, N. J., closely associated with the university and its musical groups.

Established in 1857



**PEABODY  
CONSERVATORY**

OTTO ORTMANN, Director  
BALTIMORE, MD.

The oldest and most noted Conservatory in the country. Circulars mailed.

## Radio Pearls

Add to the growing necklace of gems this, by a WOR announcer: "Mme. X. will now sing a Chopin waltz vocalized by Marx." What he meant, of course, was the "Valse de Chopin," by Josef Marx, and which might sound, to an announcer's ears, like a "waltz of Chopin," right enough.

This gentleman belongs to the same fraternity as the one who thought—and said so on the air—that "Schéhérazade" was written by Rimsky and arranged by Korsakoff.

## NEW OPERA SERIES BY SCHOOL OF VOCAL ART

Hugh Ross and Vittorio Versé Lead Programs on WOR—Casts Include Many Well-Known Names

Under the auspices of the New York School of Vocal Art, Hugh Ross, dean, WOR is presenting a weekly series of condensed operas, on Tuesdays at 9:15 p. m. Vittorio Versé is conducting Italian operas, and Mr. Ross, French. "La Traviata" was the first opera, on Oct. 4, with a cast including Luella Melius, Judson House, Attilio Russo and Eduard Grobé. A selected chorus from the Schola Cantorum assisted. Thais Lawton is the narrator.

"Carmen" will be the second opera, with Dreda Aves, Ralph Errolle, John Barclay, Marie Sundelius and others. "Aida" will be given on Oct. 18, with Myrna Sharlow, Lillian Bernita, Mr. House and Herbert Gould.

For three weeks previous to the opera programs, the School of Vocal Art sponsored concert broadcasts, with Mme. Melius singing on Sept. 14 and 21, and Mr. House also on the latter date, and Eva Gauthier singing on Sept. 28, with Mr. Barclay and Miss Lawton also contributing. Mr. Ross conducted two of these programs, and Mr. Versé one.

## Concert Season Opens

### Julia Peters Gives First Recital of the New Span

Julia Peters, soprano, Giuseppe Bamboschek, accompanist, Clarence Dickinson at the organ. Carnegie Hall, Sept. 28, evening.

Porgi Amor, "Marriage of Figaro"....Mozart  
Bei Tag in meiner Sorg' and Muh' .....Swedish Folk Song  
Deirdre's Farewell to Scotland .....1238 Traditional  
Care Selve, "Atalanta".....Handel  
"In wunderschönen Monat Mai";  
"Wenn ich in deine Augen seh";  
"O Sonnenschein"; "Mit Myrthen und Rosen".....Schumann  
Songs with Organ Accompaniment  
"Wanderers Nachtlied" .....Liszt  
"Ein Schwan" .....Grieg  
"Ave Maria" .....Schubert  
Russian Songs with English Text  
"Eastern Romance" .....Rimsky-Korsakoff  
"The Wounded Birch" .....Gretchaninoff  
"By the Window" .....Tchaikovsky  
"In the Silence of the Night".....Rachmaninoff

Miss Peters had the honor of opening the season, and a good-sized audience gathered for this early harbinger. The soprano received applause for her notable lyric quality, which was at its best in the Liszt song. Her voice has strength and quality, and is flowing and secure in its middle range.

### Musicals at Essex House Is Prelude to Seasonal Programs

A series of morning musicals to be held during the season under the direction of Evelyn Brandt, was prefaced on Sept. 13 by a program given in Essex House before an invited audience. Taking part were: Frances Sebel, soprano; Barre-Hill, baritone, and Paolo Gallico, who joined two of his pupils, Stella Stamler and Mae Krieg, in numbers for three pianos.

### Tuesday Evening Musicals Open in Barbizon-Plaza

The second season of Tuesday evening musicals given in the Barbizon-Plaza under the management of the Standard Booking Office began on Oct. 4. Bessie-Louise Bane, mezzo-soprano, assisted by Helen de Witt Jacobs and her ensemble of "singing violins," gave the program.

**MYRA HESS**

WILL RETURN TO AMERICA JANUARY 1933

Exclusive Management:  
**ANNIE FRIEDBERG**  
Fisk Bldg., New York  
Steinway Piano  
Duo-Art and Columbia  
Records

**TAPPOLET**

**BASS BARITONE**

Staatsoper,  
Berlin

Available  
Concerts, Oratorio

Metropolitan  
Opera Co., N. Y.

**The Cleveland Institute of Music**

Confers Bachelor of Music, Master of Music, Artist Diploma  
Prepares for career of Teacher or Concert Artist  
Public School Music Course in conjunction with Western Reserve University  
BERYL RUBINSTEIN, Director 2605 Euclid Ave., Cleveland, Ohio

**OBERLIN CONSERVATORY**

Founded in 1865  
FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC  
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE  
Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment. Limited enrollment.  
For catalogue and year book address: Frank H. Shaw, Director, Oberlin, Ohio.

**PIUS X SCHOOL OF LITURGICAL MUSIC** College of the Sacred Heart New York

GREGORIAN CHANT AND OTHER BRANCHES OF MUSIC  
FOUR YEAR COURSE IN MUSIC — SPECIAL TWO YEAR COURSE IN MUSIC  
for Music Students Teachers—Organists and Choir Masters. Bulletin sent on request.  
133rd and CONVENT AVENUE, NEW YORK CITY

### Metropolitan to Broadcast Again

The Metropolitan Opera goes back to broadcasting again, shortly after the opening of the season on Nov. 21. NBC will again officiate.

The composer, who was visiting his librettist, Nelle Richmond Eberhart, in Chicago, spoke charmingly of his opera, as did Mrs. Eberhart, who told the radio listeners the story of her work.

In somewhat less than a half hour, Mr. Cadman's opera was skillfully presented. It had been well rehearsed and all four singers sang their music with conviction and notable beauty of tone. Their enunciation was almost perfect. It was thus possible to understand with great ease Mrs. Eberhart's appealing story.

Mr. Cadman's music is in his best style, wonderfully melodious, with real opportunities for the singers to shine in solos and duets—the love duet for tenor and soprano being superbly climaxed—and also vividly dramatic in delineating the tragic denouement. The orchestration is finely wrought.

To one of the best-loved American composers goes the credit for having experimented successfully in what may be a permanent radio art-form. A word of praise to Maestro Sodero for his masterly preparation and conducting of the work. A. W. K.



## PORTLAND ENGAGES SYMPHONY SOLOISTS

**Gabrilowitsch and Spalding Will Appear at Concerts Under van Hoogstraten**

PORTLAND, Ore., Oct. 5.—This city's orchestral season will be shorter than usual, with eight concerts instead of ten in the Monday evening series by the Portland Symphony Orchestra and six Sunday matinee programs in the place of eight as formerly.

Conducted by Willem van Hoogstraten, the orchestra will have Ossip Gabrilowitsch and Albert Spalding as soloists in the evening schedule, and will also present Edouard Hurliman, concertmaster, in this series. Sunday programs will include solos by Ruth Bradley Keiser, pianist, and Sylvia Weinstein Margulis, violinist.

A drive for the sale of orchestra subscription tickets was begun at a luncheon held by the Chamber of Commerce on Sept. 19. Harry Grannatt and William Robinson Boone, speakers, were introduced by Walter R. May of the *Morning Oregonian*. The Portland Symphony String Quartet played music by Beethoven and Haydn.

The Portland Choral Society is announced to take part in orchestral events, and a chorus of several hundred children will sing under the leadership of William Boyer, music supervisor in the public schools. A country fair to raise funds was recently held by the Junior Symphony.

The Apollo Club will again be led by Mr. van Hoogstraten. His student orchestra, which is no longer affiliated with the extension department of the University of Oregon, will hold eighteen meetings.

Attractions announced by Steers and Coman are Vicente Escudero and his ensemble of dancers, Florence Austral,

Fritz Kreisler and Sergei Rachmaninoff.

Carolina Lazzari was guest of honor at the September meeting of the Music Teachers' Association, P. A. Ten Haaf presiding. Mme. Lazzari conducted a course of voice lessons here during September with Evelene Calbreath as manager.

Barbara Thorne, soprano, and Edwin Secour, bass, won the local Atwater Kent audition.

JOCELYN FOULKES

### PROGRESS IN TOLEDO

**New Hall Nears Completion—Juilliard School Cooperates in Activities**

TOLEDO, Oct. 5.—The new concert hall which is one wing of the Toledo Museum of Art will be opened in January. Built in the Greek style, it is designed to accommodate 1,500. Edward Drummond Libbey is the donor of the new music wing.

Mary Huggins, a representative of the Juilliard School of Music in New York, which has cooperated with the museum in furthering Toledo's musical development, made a survey of musical resources and activities last season and held weekly classes in appreciation. The attendance of children totalled 4,600. Classes for adults drew more than 1,800. Recitals were given by Corinne Rider-Reed, soprano; Florence Fisher, violinist, and Miss Huggins, pianist.

The program for the forthcoming season will include lecture recitals, and appreciation classes for children and adults.

### DETROIT ATTRACTIONS

**Extensive Course Is Announced by James E. Devoe**

DETROIT, Oct. 5.—James E. Devoe of Philharmonic Concerts, Inc., has booked the most extensive course in years, explaining it is his idea that the very best is none too good in times like these.

The result is the following list of attractions: Lucrezia Bori, Lawrence Tibbett, Tito Schipa, Vladimir Horowitz, Yehudi Menuhin, the Don Cosack Russian Male Chorus, Lily Pons.

Mr. Devoe's bureau was formerly known as the Philharmonic Central Concert Company. The change in name was made this summer.

The Tuesday Musicales will open with a meeting and concert on Nov. 1. Artists to appear later are Chase Baromeo and Georges Enesco.

H. W.

### OPERATIC SCENES ARE GIVEN AT SOUTHAMPTON

**Metropolitan Artists and Others Take Part in Instrumental and Vocal Programs**

SOUTHAMPTON, L. I., Oct. 5.—Scenes from "La Bohème" and "Madame Butterfly" were given in costume at Four Fountains, the studio of Mr. and Mrs. Lucien Hamilton Tyng, recently. The performance was under the direction of Wilfred Pelletier, a conductor of the Metropolitan Opera, and brought the appearance of the following artists: Thalia Sabanieva, Ina Bourskaya, Alice Kurjian, Dimitri Onofrei and Alfredo Gandolfi. Special settings were designed by Mr. Gandolfi.

A second operatic program given in Four Fountains consisted of "The Secret of Suzanne" in its entirety and excerpts from Massenet's "Manon." The artists were Queena Mario, Mr. Onofrei, Mr. Gandolfi and Pompilio Malatesta, with Mr. Pelletier again in

## Modern Music at Venice Festival

(Continued from page 5)

terms, a second quartet by Mario Labroca. Well-written, not unfanciful, it contains a certain amount of animation and spirit, two qualities which were absent from practically every composition at this festival. Why the sole piece of pretension and interest should have been placed at the end of a program devoted to vapidities is a subtlety that is inherent, probably, in the fact that Labroca is young, without influence.

**Charming de Falla Work Heard**

Spanish music was represented on Sept. 10 by de Falla's skillful little work, "El Retablo de Maese Pedro" a setting of that episode in Don Quixote, dedicated "to the glory of Miguel Cervantes and the Princess de Polignac." The composer directed, and the production was that of the Stadtmuseum in Zurich, with the marionettes which were made for the performance of 1927. The familiar de Falla graces, his charm and humor are abundantly present here, the totality a *tour de force* of fine flavor. Sharing the program was the "Maria Egiziaca" of Respighi, who conducted, in a mounting by Nicola Benois that while not as pretentious as that in New York last season, achieved a result in no other sense different.

The third work of the evening was "La Granceola," by Lualdi, who conducted.

Taken together, the week in Venice impressed one primarily as an affair badly managed, with no dominating personality, lacking viewpoint, or proper organization, with performances rarely even adequate for the music involved. These facts would not be worth repeating were it not that it is announced as a permanent enterprise, with festivals every alternate year, meaning that a fine opportunity to create a useful and possibly important series of performances is being dissipated in unskillful, unintelligent direction. With money and interest available to establish such an activity, one can only deplore that it cannot be administered to better purpose.

IRVING KOLODIN

**Italian and Radio Music Disappoint**

The concert of Sept. 11 was all-Italian, and was a gloomy example of the severe crisis in the music of that country. Castelnuovo-Tedesco, Davico, Wolf-Ferrari, Pedrollo and Sinigaglia are in full maturity, and it is odd that no well-constructed music is the result. Only the four Neapolitan songs of Mario Pilati, for voice and small or-

chestra, formed a cheering interlude, though this work was written eight years ago and much ineffective music has followed it.

An entire evening, on Sept. 12, was devoted to music written for Italian radio, and although it was interesting for its purpose, it was so inefficiently conducted that it was hard to judge which work deserved the 2,500 lire prize offered by E. I. A. R. (Italian Broadcasting Company.) The name of Gorini, one of the eight composers, should be remembered, as his suite for small orchestra, "Maschere," transcended all difficulties of production, and seemed very promising.

**Two Final Programs**

Germany was represented by a concert of the Dresden Philharmonic, conducted by Fritz Busch on Sept. 14. He presented an Ernst Toch work without spirit, a Hindemith piece not of that musician's best, and a novelty, by the eighteen-year-old Gottfried Muller, whose score is so diabolically cunning that without doubt this stripling is already doomed to be a professor. The remainder of the program is hardly worth mentioning.

The festival closed on Sept. 15 with a third stage performance. Bach's "Coffee" Cantata was presented with scenery and in costume, and in order to heighten the dramatic effect, a powerful odor of roasted coffee permeated the entire theatre, with disastrous result, as it drove the listeners out of their seats to seek solace in the genuine beverage and forget this inferior Bachian production.

"The Passion of Christ," a thirteenth century masterpiece, suffered at the hands of a modern musician, Fernando Liuzzi, who is an iconoclast. The last word was left to Monteverdi, with his "Combattimento di Tancredi e Clorinda," for the expressive force of the admirable declamation moved and thrilled in spite of all the deformations that Monteverdi is subjected to in the modern scoring of Alceo Toni, a musician too radical for his assignment. Antonino Votto was the conductor.

C. I.

CHICAGO.—Sonia Sharnova, contralto of the Chicago Civic Opera, was soloist at the Roosevelt dinner in the Stevens Hotel on Oct. 1.

A. G.

**Piano Theory**  
**Gustav Becker**  
Teaches Music  
as a Language, an Art, a Science  
610 Steinway Hall New York

**William S. Brady**  
**TEACHER OF SINGING**  
Studios: 137 West 88th Street, New York  
Telephone: Schuyler 4-3580

**William Earl Brown**  
Author of "Vocal Wisdom"  
Formerly assistant to Lamperti  
57 West 75th St., New York Sus. 7-1079

**Ernest Carter**  
**COMPOSER—CONDUCTOR**  
Address: 115 East 69th Street, New York  
Telephone: Rhineland 4-9523

**Max Dritler**  
**PIANIST TEACHER**  
Pupil of Godowsky  
Appointments by Mail Only  
307 Church St. 716 Steinway Hall  
BOONTON, N. J. NEW YORK CITY

**Eleanor Everest Freer**  
Manuscript Orchestrations are available at  
the Music Library of Chicago,  
64 E. Jackson Blvd., Chicago

**Mrs. J. Harrison-Irvine**  
Coach—Accompanist  
Voice—Piano  
1013 Carnegie Hall, New York Circle 7-1988

**Mrs. Jessie Fenner Hill**  
Teacher of Singing  
Hotel Great Northern  
118 West 57th St.  
Phone: Circle 7-1900 New York City

**Edgar Schofield**  
Member of the American Academy of  
Teachers of Singing  
Studio: 171 West 71st Street, New  
York. Telephone: Endicott 2-9527

**Harry Reginald Spier**  
**TEACHER OF SINGING**  
Studios: Carnegie Hall, New York  
Telephone: Circle 7-1577 or 7-1834

**Mary Stuart Scottish Soprano**  
**Herman Neuman Pianist**  
ADDRESS: 23 West 76th St., N. Y. C.  
Tel. Trafalgar 7-4296

**Claude Warford**  
**TEACHER OF SINGING**  
4 West 40th Street, New York  
Telephone: Penn. 6-4897

charge of the musical direction.

Edward Lankow, basso, made his first appearance here recently, singing French, German and Italian songs with Flora MacDonald Wills at the piano. On a previous date Stewart Baird, baritone, gave a program, largely written by himself, which he entitled "Personalities." He was assisted at the piano by Ralph Douglass. Frank Sheridan was heard on another occasion in a varied recital of piano music; and Rafaelo Diaz included Spanish songs in the tenor program he gave with the assistance of Helen Howe, monologist, and Mr. Pelletier, accompanist.

CHICAGO.—The winners of the Mendelssohn Club's scholarships for high school students are Russell W. Marks, Robert W. Danks and Herman Genson, who will receive a year's vocal training under a recognized instructor.



### Leslie Hodgson Holds Extended Piano Class for Students in West



Leslie Hodgson, New York Piano Teacher, in Salt Lake City Where He Gave a Summer Piano Course, with Lucy Gates, Soprano, (Centre) and Becky Almond, Pianist

The piano class held this summer at the McCune School of Music in Salt Lake City by Leslie Hodgson, New York teacher, who was invited there by local music lovers, was so successful that the sessions were continued for seven weeks instead of the six originally arranged. A recital by Mr. Hodgson

formally opened the sessions and attracted a large audience, and a reception in his honor was attended by representative musicians of the city. Another event at which Mr. Hodgson was honor guest was a reception given by the MacDowell Club.

Performers at the final class program were Becky Almond, Dorothy Hughes, Helen Budge, Helen Sheets, Vera Frey Beason, Jessie Seamons Taylor and Maurine Dewsnup.

Mr. Hodgson was to reopen his New York studio on Oct. 10.

### CHICAGO SYMPHONY READY FOR SEASON

**Forty-second Series to Begin on  
Oct. 15 Under Baton of  
Frederick Stock**

CHICAGO, Oct. 5.—The Chicago Symphony Orchestra will open its forty-second season with programs on Oct. 13 and 14 under the baton of Frederick Stock. There will be twenty-eight weekend concerts, twelve performances on Tuesday afternoons, six popular concerts and six concerts for children.

For the first pair of programs the following numbers are listed: the Overture to "A Midsummer Night's Dream," the "New World" Symphony, "Till Eulenspiegel," and the Bacchanale and Finale from the Overture to "Tannhäuser." The opening concert of the Tuesday series, on Oct. 25, will bring the "Carnival" Overture of Glazounoff, Franck's Symphony, the "Symphonic Intermezzo" by Florence Galajikian and Dvorak's "Scherzo Capriccio."

#### Noted Soloists Engaged

The following soloists have been engaged for the Thursday evening and Friday afternoon series: Hilda Edwards, Walter Gieseking, Myra Hess, Vladimir Horowitz, José Iturbi, Guimar Novaes, Egon Petri, Rudolph Reuter, Nathan Milstein, Mischa Mischa-koff, Gregor Piatigorsky, Daniel Saidenberg, Claire Dux, Heinrich Schlusnus, Jeannette Vreeland, Sergei Prokofiev, Philip Manuel and Gavin Williamson.

Appearances of the Chicago A Capella Choir, of which Nobel Cain is conductor, will be made in the above series as well as on the Tuesday afternoon schedule. The latter will have Mr. Horowitz, Eunice Norton, Mr. Milstein, Mr. Piatigorsky, the Messrs. Manuel and Williamson, Miss Vreeland and Mr. Prokofiev as soloists.

The first concert of the season was given by Rodolfo Cornejo, Philippine pianist-composer, in Kimball Hall on Sept. 24. Mr. Cornejo is a pianist of exceptional powers, and a composer who writes with fluency and imagination. Besides works of his own Mr. Cornejo played music by Rachmaninoff, Debussy, Chopin, Liszt and Albeniz. The program included his Sonata for violin and piano, capably played by Leo Pevsner and Miriam Ulrich, and a song cycle, "The Seasons," beautifully sung by Marion White, accompanied by a string quintet.

ALBERT GOLDBERG

### Cleveland Institute Opens New Home

CLEVELAND, Oct. 5.—The dedication of the new home of the Cleveland Institute of Music on Sept. 30 was marked by simple but impressive ceremonies. Some 600 leaders in the musical, educational and civic life of Cleveland and Northern Ohio gathered in the building, which was formerly the residence of the late Samuel Mather, to hear addresses by Beryl Rubinstein, the new director, and by John Erskine, president of the Juilliard School of Music in New York, the latter being introduced by Mrs. Robert H. Crowell, president of the Cleveland Institute. There was also a brief musical program of especial interest.

Mr. Rubinstein traced the history of the school from its start twelve years ago, with quarters in the Hotel Statler, through periods of expansion in which larger quarters were twice needed. "This institution is dedicated to the higher learning and the beautiful art of music," he said, "and every effort will be made to keep its tradition of growth and fineness."

The need of simple leadership was emphasized by Mr. Erskine, who also spoke of teaching in its relation to the artistic life of today and brought greetings from the Juilliard School.

Performances of a trio by Beethoven and a sonata for two pianos by Mozart were given with fine artistry. The



Beryl Rubinstein, Director of the Cleveland Institute of Music

former work was played by Joseph Fuchs, violinist; Victor de Gomez, cellist, and Carlton Cooley, violist. The Mozart number was interpreted by Mr. Rubinstein and Arthur Loesser.

Twenty-five rooms are contained in the building, in addition to the ballroom, which has a capacity of 600.

**GEORGE  
RAUDENBUSH**  
CONDUCTOR  
HARRISBURG SYMPHONY ORCHESTRA  
Address All Communications to 1401 Steinway Bldg., 113 W. 57th St., New York

**ARTISTS AND MANAGERS SERVICE BUREAU (Registered)**  
ARTISTS REPRESENTATIVES IN ALL CONCERT AND THEATRICAL LINES  
Dept. 409, 12 Huntington Ave., Boston. Kenmore Tel. 2636  
Auditions given gratuitously

**SIEGFRIED  
VOLLSTEDT**  
Conductor—Pianist—Accompanist  
Operatic Coach  
Chicago Conservatory—Kimball Bldg., Chicago

**FLORENCE  
KAISER**  
Soprano

**BLANCHE ANTHONY**  
LYRIC-COLORATURA SOPRANO

**CONCERTS  
ORATORIO  
OPERA  
RADIO**  
Address All Communications to  
1401 STEINWAY BLDG. NEW YORK

**CONRAD FORSBERG**

**PIANIST**  
Available as  
Accompanist  
in Recitals  
257 W. 86th St., N. Y.  
Phone BUeq. 7-6826

**NEVADA  
VAN DER VEER**

**CONTRALTO**  
Management  
Hansen & Jones  
Steinway Bldg.  
New York

Voice Studio: 100 West 73rd Street, New York. Tel.: Trafalgar 7-6700

**ADOLF SCHMID**

**CONDUCTOR  
ARRANGER**  
c/o G. Schirmer, Inc.,  
3 East 43rd St., New York

**LORETTA LAURENTI**  
Summer Class at  
NORTH EAST HARBOR—AUGUST 15TH

**SOPRANO & TEACHER**  
Trinity Court, Boston  
Three Days in New York  
c/o Metropolitan Opera  
House Bldg.

**EDWIN McARTHUR**

**COACH - ACCOMPANIST**  
356 West 57th Street  
New York City



# ANNE ROSELLE

440 WEST END AVENUE, NEW YORK

**Prima Donna  
Soprano  
PHILADELPHIA  
GRAND OPERA  
COMPANY**



## Adelaide Gescheidt Recommends Hard Work as Sure Success Recipe

ADELAIDE GESCHEIDT, after two months of recreation at Lake Minnewaska, New York, resumed her teaching in her New York studios on Sept. 6. Several of her artists under the Haensel & Jones and Vera Bull Hull managements have been booked for engagements this season. Thousands of singers have studied under Miss Gescheidt and are now appearing in various fields. Her artists have been engaged with all of the leading opera companies, in many of the outstanding festivals, with the important symphony orchestras in this country and Canada, in oratorio, concert, church and radio.

"Nothing worth while was ever won without labor and sacrifice" is one of Miss Gescheidt's principles. "That which comes easily has little value," she holds, "but that which is earned by the 'sweat of the brow' and at the sacrifice of personal pleasure and at the price perhaps of pain, is prized and guarded jealously. One does not let such achievement slip carelessly from one's grasp. To measure one's capacity is to know the true value of talent if one aspires to become a great artist. And to know is to understand, for what we understand we remember."

Providence Symphony Concerts  
PROVIDENCE, Oct. 5.—The reor-



Adelaide Gescheidt, New York Voice Teacher

ganized Providence Symphony Orchestra announces four programs. Conducted by Wassili Leps, the orchestra will open its series on Nov. 13.

Officers are: William L. Sweet, president; Mrs. George Hail, Mrs. Daniel Beckwith and Stephen J. Casey, vice-presidents; George L. Miner, treasurer, and Mrs. Hugh F. MacCold, secretary. A. C.

### MRS. C. DYAS STANDISH

Studio: HOTEL ANSONIA  
73RD AND BROADWAY, NEW YORK  
Phones: SUsquehanna 7-7068 — 7-3300

Teacher of many distinguished singers appearing successfully in concert, opera, recital and radio.

### CAROLINA LAZZARI

FORMERLY WITH  
METROPOLITAN and CHICAGO OPERA  
TEATRO COLON, BUENOS AIRES  
TEACHER OF SINGING  
and Mise en Scène  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. C.

### AUGUSTA COTTLOW

Concert Pianist—Teacher  
STUDIO  
52 West 55th St., N. Y. City  
Tel. Circle 7-1093

### EDDY BROWN

### ARTURO VITA

205 W. 57th St., New York — VOICE CULTURE and OPERA COACH — Tel. Circle 7-5429

### ROTH QUARTET

"UNSURPASSED"

MANAGEMENT: RICHARD COPLEY, STEINWAY BUILDING, NEW YORK

### WALTER HENRY HALL

MUS. DOC. — CONDUCTOR  
39 Claremont Ave., N. Y. C.

### ALBERTO JONÁS

Celebrated Spanish Piano Virtuoso

10 West 85th Street, New York City  
Phone ENdicott 2-2064

## MUSICAL NOTABLES BACK FROM ABROAD

### Incoming Liners Bring Many Prominent Musicians for Season's Activities

With the opening of the new season, the trend of ocean voyages has been towards America rather than from it, and prominent musical artists arrive almost daily.

On the Lafayette on Sept. 18, came Berthe Bert, pianist and teacher. The Saturnia, on Sept. 22, had aboard Lawrence Tibbett and Mrs. Tibbett, the singer returning from his first visit to Europe. Also aboard were Claudia Muzio, operatic soprano, and Josef and Rosa Lhevinne, pianists.

Oley Speaks, composer, arrived on the Berengaria the following day, and on Sept. 26, on the Roma, came Fritz Reiner of the Curtis Institute, and Dino Borgioli, operatic tenor. The Ile de France, on Sept. 28, had aboard, Serge Koussevitzky, conductor of the Boston Symphony, who brought many new works for production this season, and Paul Kochanski, violinist, who had with him a new concerto by Karol Szymanowski of which he will give the world-premiere during the season. Grace Moore, soprano of the Metropolitan, was aboard, as was Dorle Jarmel, publicity director of Columbia Concerts Corporation, and the Philharmonic Symphony.

A number of liners docked on Sept. 29. Arturo Toscanini, conductor of the New York Philharmonic-Symphony, was on the Manhattan; Lily Pons returned from South America on the American Legion, Edgar Shelton, pianist, on the Mauretania, and Carl Friedberg, pianist, on the Bremen. Mr. Friedberg brought back a new concerto by Nabokoff which he will introduce during the season.

On Oct. 1, on the Champlain, were Edward Johnson, tenor of the Metropolitan, Désiré Defrère, formerly baritone of the Chicago Civic Opera Company, and Basil Cameron, conductor of the Seattle Symphony.

Rosa Ponselle, soprano of the Metropolitan, arrived on the Olympic on Oct. 4.

D. F. McSweeney, manager of John McCormack also arrived on the Olympic. Vladimir Golschmann, conductor of the St. Louis Symphony, was on the Paris, on Oct. 6.

### National Orchestral Association Now Holding Rehearsals

The training orchestra of the National Orchestral Association, Inc., held the first rehearsal of its third season on Oct. 3. Leon Barzin, conductor, holds auditions on Tuesday, Wednesday and Thursday of each week.

### Classic Music Shop Opens in New York

The Classic Music Shop, Inc., which is under the direction of James A. Robinson and Julius Westermeyer, was opened on Sept. 20 at 20 East Fifty-fourth street in the building occupied by the Baldwin Piano Company.

### Julian Seaman Becomes Critic of "Daily Mirror"

Julian Seaman will be music editor and critic of the New York Daily Mirror in the coming season. He was formerly music editor and associate critic with Samuel Chotzinoff on the New York World.

## Chicago Conservatory Engages Services of Siegfried Vollstedt



Siegfried Vollstedt, Conductor, Pianist and Coach

CHICAGO, Oct. 5.—Siegfried Vollstedt, for thirteen years a conductor at the Hamburg Opera and a pianist and coach of notable achievements, has joined the faculty of the Chicago Conservatory of Music. During his residence in Hamburg, Mr. Vollstedt was assistant to Egon Pollak, and he has also been associated with Richard Strauss and Bruno Walter.

As a coach and accompanist, his experience includes work with such artists as Enrico Caruso, Dusolina Giannini, Claire Dux, Beniamino Gigli, Rudolph Bockelman, Frida Leider, Lotte Lehmann and Lauritz Melchior.

Mr. Vollstedt will be heard as a pianist when he appears with Florence Kaiser, soprano, who is Mrs. Vollstedt in private life, in a Kimball Hall recital this month. Miss Kaiser will include in her program Cadman's "The Song of Life," which is dedicated to her.

### LEON CARSON

—Tenor  
Teacher of Singing

Nutley, N. J.  
Sherman Sq. Studios, N.Y.C.



### Ethel Killion

Coloratura-Soprano

Concert—Recital—Oratorio—Opera

Studio:

915 CARNEGIE HALL  
Tel. Ravenswood 8-6965

### FREDERICK H. HAYWOOD

Vocal Studios

818 Steinway Hall

113 W. 57th St. New York, N. Y.

### RALPH DOUGLASS

Pianist—Accompanist—Coach

Teacher of Piano

Sherman Square Studios, 100 W. 73rd St., N. Y. C.  
TBafalgar 7-6708

## MELISSE BAYE

COLORATURA SOPRANO



## Passed Away

### Wilhelm Flam

BREMERHAVEN, Oct. 1.—Wilhelm Flam, teacher of singing, died here on Aug. 25. Mr. Flam, who was fifty-two years old, went to Buenos Aires last May to take charge of the Opera School at the Teatro Colon. He fell ill soon after his arrival and returned to Germany. When the ship docked he was taken to hospital and died a few hours later. Among his best-known pupils were Walther Kirchhoff, Maria Ranzow, Walter Slezak, Carl Braun and Theodor Scheidl. G. de C.

### Irene Abendroth

VIENNA, Oct. 1.—Irene Abendroth, a prominent soprano of a generation ago, died here recently.

Mme. Abendroth was born in Lemberg, July 14, 1872, and made her debut in "La Sonnambula" when sixteen. She joined the Vienna Opera in 1889 and later sang in Riga, Munich, and from 1894 to 1899, at the Vienna Opera. From 1899 to her retirement in 1909, she was a member of the Dresden Royal Opera. On Oct. 21, 1902, she sang in the first German performance of "Tosca" in Dresden.

### Jean Cartan

PARIS, Oct. 1.—Jean Cartan, one of the prominent young French composers, died here recently. Mr. Cartan, though only twenty-five years old, had already displayed unusual ability. A duet for flute and clarinet by him was played at the Festival of the International Society of Contemporary Music at Oxford in 1931. His compositions included orchestral works, songs, string quartets and a sonatina for piano.

### Ida Hiedler

BERLIN, Oct. 1.—Ida Hiedler, former prima donna of the Berlin Opera, died here on Aug. 18. Mme. Hiedler was born in Vienna in 1868, but sang in Berlin for twenty-one years. Upon retiring from opera, she devoted herself to teaching and was a faculty member of the State Academy of Music here. One of her famous pupils is Gertrude Bindernagel, dramatic soprano of the Berlin Civic Opera. G. de C.

### Walter S. Fischer, Jr.

DARIEN, CONN., Oct. 5.—Walter S. Fischer, Jr., son of Walter S. Fischer, president of Carl Fischer, Inc., died here on Sept. 16 at the home of his parents after a protracted illness.

Mr. Fischer was the secretary of the music publishing firm of which his father is president. He is survived by his widow, Mabel Burchard Fischer.

### Frederick Corder

LONDON, Oct. 1.—Frederick Corder, conductor, composer and writer on musical subjects, died here on Aug. 21.

Mr. Corder was born in London, Jan. 26, 1852. In 1875, he won the Mendelssohn Scholarship. He conducted concerts at the Brighton Aquarium from 1880 until 1886. He became professor at the Royal Academy of Music in 1886 and curator three years later.

Among the earliest Wagner enthusiasts in England, Corder, with his wife, made the first English translations of the "Ring" dramas, "Tristan und Isolde," "Parsifal" and "Die Meistersinger." He also wrote numerous articles in Grove's Dictionary. His compositions included works in practically every form.

### Camille D'Arville

SAN FRANCISCO, Oct. 5.—Camille D'Arville, a popular light opera soprano of a bygone generation, died here on Sept. 9.

Miss D'Arville, whose real name was Meeltje Dykstra, was born in Holland of Belgian parents in 1863. She was twice married, first to Louis Lyons Wilson, of

Paris, and later to Ernest W. Crellin of this city.

Her operatic debut was made in Amsterdam in "The Bohemian Girl" in 1879, and later she sang in London. Her first American appearance was made in "The Queen's Mate" at the Broadway Theatre, New York, in 1888. She overshadowed Lillian Russell who was in the cast. She sang Maid Marian in "Robin Hood" with the Bostonians in 1892, and in other important light-opera productions.

### Count Manfred di Gravina

DANZIG, Oct. 1.—Count Manfred di Gravina, whose mother, Blandina von Bülow, was the daughter of Cosima Wagner by her first marriage with Hans von Bülow, died here on Sept. 19, following an operation.

Count di Gravina, a member of a patriarchal Sicilian family, was born in Palermo in 1883. He entered the Italian navy in 1900. He was later in the consular and diplomatic services as well as aviation. In 1924, he was a delegate to the League of Nations. From 1927 until his death he was co-editor of the Italian review, *Nuova Antologia*. In August of this year, through his efforts Poland and the Free City of Danzig signed an agreement ending an economic dispute of long standing.

### Eva Davenport

WHITE PLAINS, N. Y., Oct. 5.—Eva Davenport, contralto, who was a prominent Gilbert & Sullivan artist in the 'eighties and also later at the Casino Theatre, in New York, died here on Sept. 26.

Miss Davenport, in private life Mrs. Neil O'Brien, was born in England in 1858. Although her first operatic roles were serious ones, she later became one of the foremost comedienne on the American light-opera and musical comedy stages. She appeared with Lillian Russell and Thomas Q. Seabrook and with Pauline Hall in "Erminie." She later sang with De Wolf Hopper in Gilbert & Sullivan revivals.

### Jean Nougues

Jean Nougues, composer, whose opera, "Quo Vadis," was sung in this country by the Philadelphia-Chicago company in 1911, died in Europe recently, according to information received here. He was born in Bordeaux in 1876, and showed a precocious ability for composition, before he was sixteen completing an opera, "Le Roi de Papagey" with no technical instruction. His first work to be produced was "Yannha," given in Bordeaux in 1897. He produced about a dozen operas, but "Quo Vadis" was the only one which attained any degree of success.

### Eula V. Alexander

WASHINGTON, Oct. 5.—Mrs. Eula V. Alexander, for a long time secretary of the District of Columbia Federation of Music Clubs, died on Sept. 18. Mrs. Alexander was an excellent pianist and a member of many local musical organizations. She was a native of Seattle, Wash.

A. T. M.

### Lady Ronald

LONDON, Oct. 1.—Lady Ronald, wife of Sir Landon Ronald, conductor, composer and head of the Guildhall School of Music, died on July 27. She was injured in a motor accident in Germany a year ago and had been in ill health ever since.

### Joseph Schwickerath

CHICAGO, Oct. 5.—Joseph Schwickerath, voice teacher and choral conductor, died recently. Mr. Schwickerath, who was sixty-two years of age, had directed a number of church choirs and singing organizations and was for several years identified with the Chicago Philharmonic Orchestra.

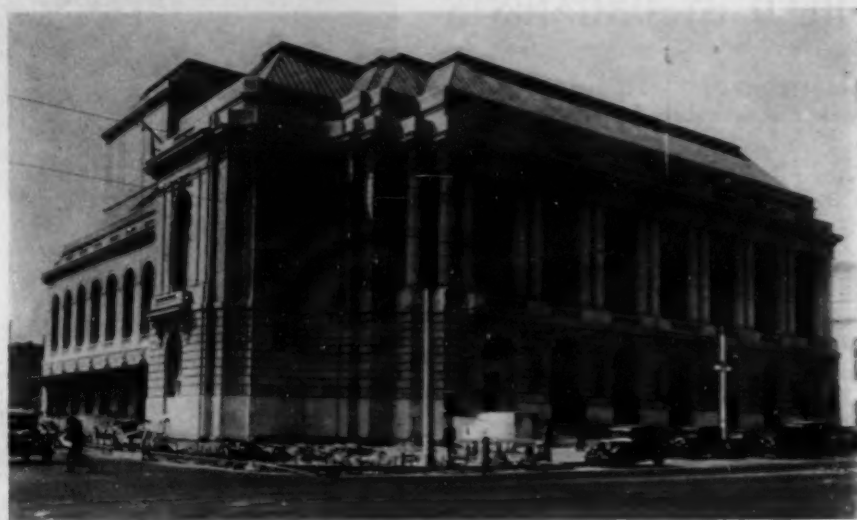
A. G.

### Charles H. Gabriel

HOLLYWOOD, Oct. 5.—Charles H. Gabriel, composer of the revivalist hymn, "Brighten the Corner Where You Are," as well as of a list running into many thousands of similar works, died here on Sept. 14.

Mr. Gabriel was born in Wilton, Iowa,

## A New Golden Gateway for Opera



The War Memorial Opera House in San Francisco, a Civic Monument Which Is to be Opened on Oct. 15

(Continued from page 3)

ums. Work was begun on Jan. 2, 1931, and cornerstones were laid on Armistice Day of the same year. Arthur Brown, Jr., is the architect, his collaborator for the opera house being G. Albert Lansburgh.

### Contains 3,285 Seats

Each covering an area of 180 by 282 feet, the opera house and veterans' building are separated by a court 175 broad. The structures are identical in external appearance, except for the necessary stage block of the opera house, which rises to a height of 150 feet. Facades are 78 feet high, the mansard roofs reaching a height of 100 feet. The exteriors have granite bases and steps, walls in rusticated terra cotta.

In the auditorium of the opera house are 3,285 seats, and space for 700 standees. Chairs on the first floor number 1,300. Twenty-five boxes are located on the mezzanine. The height of the auditorium is 74 feet, the length 116 feet and the width 113 feet. A feature of the ceiling is a large elliptical surface, from which the main lighting fixture

in 1856. His hymn "Glory Song" is said to have sold 30,000,000 copies.

### Sarah Stanley Dewey

PITTSFIELD, MASS., Oct. 5.—Sarah Stanley Dewey, of Great Barrington, lecturer and music teacher, died recently in the House of Mercy Hospital. A daughter of the late Judge Justin Dewey of the Massachusetts Superior Court, Miss Dewey had studied in Berlin. She was sixty-three years old.

### Bessie Sanson Daniels

Bessie Sanson Daniels, comic opera singer and wife of Frank Daniels, passed away at their home in Rye, N. Y., after an illness of several years. She was sixty-five years old.

Mrs. Daniels, whose stage name was Bessie Sanson, came to America from Edinburgh with a company headed by the Vokes family. She married Mr. Daniels in 1895, and appeared in soubrette roles with him in many stage successes of the nineties. Among the productions in which she achieved success were "The Attorney," "Little Puck" and "Princess Bonnie."

### Henry C. Froelich

CINCINNATI, Oct. 5.—Henry C. Froelich, former concertmaster of the Cincinnati Symphony, died at his home on Sept. 11, aged seventy-five. He had been associated with the symphony since its inception.

hangs. The floor of the orchestra pit, which is large enough for 125 players, is so constructed that it can be raised and lowered in sections.

Construction of the auditorium was studied with great care in regard to acoustics. A large part of the main ceiling is made of acoustical plaster, and sound amplifiers are placed over the proscenium and at its sides.

Back stage is mechanical apparatus in abundance, and of the most up-to-date pattern. A room for chorus practice contains 90 seats. The stage itself has a depth of 83 feet, is 131 feet wide and 140 feet high.

### Veterans' Auditorium

The auditorium in the veterans' building has a seating capacity of 1,106. Its chief decorative feature consists of eight Brangwyn murals which attracted much attention at the Panama Pacific Exposition in 1915. The auditorium floor can be adjusted to a level. The stage is 30 feet deep and 49 feet wide, with a height of 71 feet.

Also in this building are art and trophy galleries, recreation rooms, etc.

MARJORY M. FISHER

### Winona Schellings

Winona Schellings, contralto soloist of the Spencer Memorial Church in Brooklyn and well known for her appearances before church and social organizations, died recently following an operation. She was forty-three years old. Mrs. Schellings is survived by her husband, John Schellings; by three sons and three daughters, Arnold, William, John, Jr., Margaret, Winona and Mary Elizabeth.

### Samuel Schofield

Samuel Schofield, tenor, died recently in the House of Calvary Hospital, the Bronx. He was born in England sixty-four years ago and came to America in 1907. He was soloist in St. Michael's Church for fifteen years. Later he was soloist in the Church of the Association. Mr. Schofield was a member of the Schola Cantorum and of the Society of the Friends of Music.

### Percy Fletcher

FARNBOROUGH, ENGLAND, Oct. 1.—Percy Fletcher, best known for his music for "Mecca" and "Chu Chin Chow," died here on Sept. 14.

Mr. Fletcher was born in Derby, Dec. 12, 1879, and had been musical director for Sir Herbert Tree, Sir Johnstone Forbes-Robertson and other well-known actor-managers. He had also composed numerous songs, instrumental and choral works.



## JOINT CONVENTION HELD BY ORGANISTS

American and Canadian Societies Assemble in Rochester for Sessions

ROCHESTER, Oct. 5.—The National Association of Organists and the Canadian College of Organists conducted a combined annual convention here from Aug. 30 to Sept. 2. More than 200 attended. Sessions were held in the Eastman School of Music, many addresses and recitals being given in Kilbourn Hall.

Officers were elected by the American association as follows: President, Dr. Charles Heinroth, New York, succeeding Harold Vincent Milligan of the same city; vice-presidents, Harold Gleason, Rochester; Edwin A. Kraft, Cleveland; Adolph Steuterman, Memphis; Warren Allen, Stanford University, California, and Dr. Rollo Maitland, Philadelphia; secretary, Willard I. Nevins, New York; treasurer, George W. Volkel, New York.

Members of the executive committee are: Henry Hall Ducklee, New Jersey, chairman; Jane Whittemore, Mary A. Coole, Dr. J. Christopher Merko, Kate E. Fox, Mr. Milligan, Dr. William C. Carl, Reginald McAll, Duncan McKenzie, Dr. T. Tertius Noble, Hugh Porter, Hugh Ross, Herbert S. Sammond and Carl Weinrich, all of New York; Dr. Henry S. Fox, Philadelphia, and Senator Emerson Richards, Atlantic City.

### Canadian Elections

The following were elected to office in the Canadian society: President, Dr. Herbert Sanders, Montreal; vice-presidents, Alfred Whitehead, Richard Tattersall and H. Hugh Bancroft; secretary-treasurer, H. G. Langlois; auditor, C. F. W. Talbut, and registrar, Charles E. Wheeler. Members of the council are: G. D. Atkinson, E. Sharp,



Rowe  
A Section of the Two Hundred Organists Who Attended the Recent National Assembly in Rochester. In the Foreground, Centre, Is Seen Harold Vincent Milligan, Retiring President. At Lower Right: Dr. Charles Heinroth, New President

H. M. Turton, H. A. Fricker, Charles Peaker, T. J. Crawford, J. W. Bearder, E. C. McMillan, J. Parnell Morris, Evelyn Lane, Healy Willan, W. H. Hewlett, George M. Brewer, Harvey Robb and Filmer E. Hubble.

Mr. Gleason and Mr. Milligan were elected honorary members.

A pipeless organ invented by Capt. Richard H. Ranger, musical libraries in small towns, the Negro's contribution to music, choral music and congregational singing were among the subjects discussed. A resolution favored the "extension of choral activities through greater cooperation from organists' magazines."

### Speakers and Recitalists

Among the speakers were: Dr. Carlton Sprague Smith, New York; Captain Ranger; Charles N. Boyd, Pittsburgh; Senator Richards, and Mrs.

William Arms Fisher, of Boston.

Recitals were given by Mr. Weinrich; Frederick C. Sylvester, Toronto; Mr. Volkel; Marshall Bidwell; Mr. Tattersall; Ruth Spindler Garnett, Kansas; E. Power Biggs, Cambridge, and Roberta Bitgood, Bloomfield, N. J. Mr. Gleason gave a program in the late George Eastman's house, bequeathed to the University of Rochester, being assisted by Charles Nichols, pianist, and the Hochstein String Quartet.

The convention was opened by Mayor Charles S. Owen and closed with a banquet, for which Robert Berentsen and George Babcock, Rochester organists, provided a surprise program. Thanks for hospitality were expressed to the University of Rochester, to Dr. Rush Rhees, its president; to Dr. Howard Hanson, director of the Eastman School of Music, and to Mr. Gleason.

MARY ERTZ WILL



© Bachrach

## Detroit Symphony Festival Week Makes City Orchestra-Conscious

DETROIT, Oct. 5.—With the slogan of "Detroit for the Orchestra—the Orchestra for Detroit," this community celebrated Symphony Festival Week, Sept. 26 to 30 and made musical history here. It did more toward making this city orchestra-conscious than the combined activities of the past ten years, in the opinion of those closely associated with the organization.

The undertaking, the first of its kind in the interest of a major symphony orchestra, was designed to acquaint Detroiters with the Detroit Symphony Orchestra and to promote the sale of tickets to the concerts. At this writing results are not yet available of the exact number of \$1 exchange tickets sold, but it is estimated the amount of money will run into five figures.

Three thousand women allied with the Women's Association of the orchestra spent the entire week selling the \$1 coupons which are to be accepted toward regular admission prices for any of the season's concerts beginning Oct. 13. The city was canvassed thoroughly.

The campaign was not one for donations. Its primary purpose was to sell tickets so that the orchestra, which is now operating on a \$300,000 budget, can earn two-thirds of the amount, in-

stead of only one-third as has been customary. Until two years ago the annual budget was \$400,000.

The campaign was the most extensive ever undertaken here in the interest of music. Five full-length concerts were given free by the orchestra, one each night. Four were given in Orchestra Hall, one in Masonic Auditorium. At the latter place, on Tuesday, Sept. 27, the orchestra played before the largest audience within four walls in its career. Five thousand persons, observing "Masonic Night," jammed the huge place and remained to cheer Ossip Gabrilowitsch, Victor Kolar and the men. The immediate result of this event was that next day it was announced arrangements had been made by officers of the Masons and the orchestra for two special concerts in the coming season in the auditorium.

### Hundreds Turned Away

Monday, Sept. 26, was "American Legion Night" in Orchestra Hall; Wednesday was "Detroit Musicians Night"; Thursday was "Knights of Columbus Night," and Friday, "Educational Night." The programs were all different and were directed by both Mr. Gabrilowitsch and Mr. Kolar. Crowded

houses heard each of the concerts and hundreds were turned away nightly.

A series of fifteen half-hour city-wide broadcasts, three a day, were played by the orchestra under Mr. Kolar. These took place from 12:30 p. m. to 1 p. m., 6 p. m. to 6:30 p. m. and from 8:30 p. m. to 9 p. m., which was the first half hour of the regular evening concert.

Every major luncheon club in the city, numbering some fifteen, featured the festival at its weekly meeting. There were speeches and programs of music for each, and in many cases persons heard of the orchestra for the first time.

For all of this not one cent was spent. The local radio stations all gave the time free, soloists appeared voluntarily, outdoor advertising was donated and most important of all, the men of the orchestra did not charge for their services. This in spite of the fact that they worked harder during Festival Week than in any other one week since the orchestra was organized.

### Newspapers Cooperate

The city's three newspapers were liberal in the amount of space devoted to stories and pictures. Hundreds of inches literally were given to telling the story.

There was no ticket selling on the streets. Women canvassed the neighborhoods in which they lived and on Friday, the last day, a searching campaign was conducted in the entire downtown area.

Mrs. John S. Newberry, president of the Detroit Symphony Society, said that the purpose of the week was to popularize the orchestra and to prove it was not just for a handful of persons.

A general meeting of workers was held Monday, Sept. 26 at 11 a. m. at Orchestra Hall. The women were addressed by Cyril Arthur Player, writer and critic; Mr. Paterson; Edith Rhett Tilton, educational director of the orchestra; Mrs. Newberry; Mrs. Homer Ferguson, who was in charge of the ticket sales; and Mrs. Frederick M. Alger. Mrs. Samuel C. Mumford, president of the Women's Association, presided. Following this session, the task of ticket selling began.

A group of business and professional men interested in the campaign formed an informal committee and included Oscar Webber, Wilson W. Mills, Robert O. Lord, Edward S. Evans, D. Dwight Douglas, Judge Homer Ferguson and John A. Brown.

Mr. Gabrilowitsch not only appeared on the podium at each concert but addressed several luncheon clubs during the week. He spoke before the Kiwanis and Adcraft clubs. He pleaded for the retention of things artistic and spiritual, declaring they are of vital necessity to daily living.

Mrs. Hugh Dillman was general chairman of the Festival Week. The vice chairmen were Mrs. Newberry, Mrs. Mumford and Mrs. Charles F. Kettering.

HERMAN WISE